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7 PAGES OF PRACTICAL TUTORIALS

THE IN-DEPTH GUIDE FOR DIGITAL CREATIVES

THE FUTURE OF DESIGN

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PHOTOSHOP ● ILLUSTRATOR
INDESIGN ● GOLIVE ● VERSION CUE

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● *Take control of your digital photos and images using Photoshop's innovative new image-editing features*

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● *Make your layouts stand out from the crowd with the brand new release of Adobe's awesome DTP app*

GOLIVE CS

● *Design fantastic dynamic Websites and repurpose your print content with ease*

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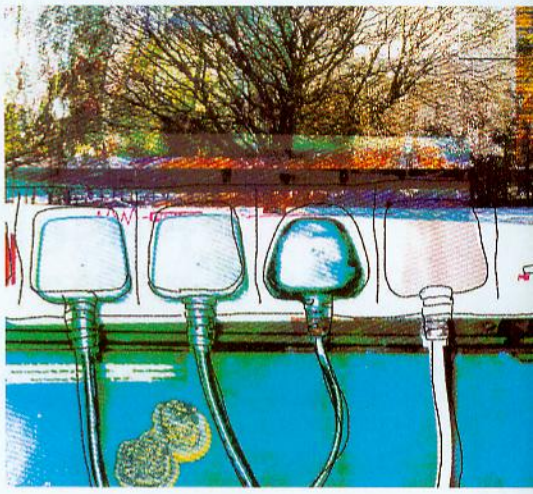

Page 90 Not using *CS* yet? Here's a dozen of the best plug-ins you can use

PROFILES

Two leading illustrators share their expertise...

82 Charles Wilkin
The founder of Automatic Art And Design believes designers should infuse their work with human experience, an ethos that's evident in this artist's collage work

86 EVaQ
New York designer EVaQ, also known as Asif Mian, is a man of many styles: Mexican wrestlers, hip-hop boom boxes and desert-style turbans are just for starters

Page 86 Profile of designer EVaQ.

FULL PROJECT

Master all the new features in the *CS* applications by following our magic-trick tutorials...

CREATIVE SUITE TUTORIALS

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14 Introducing Adobe Creative Suite

Not a tutorial exactly, but an overview of all the new features you'll be using hereafter

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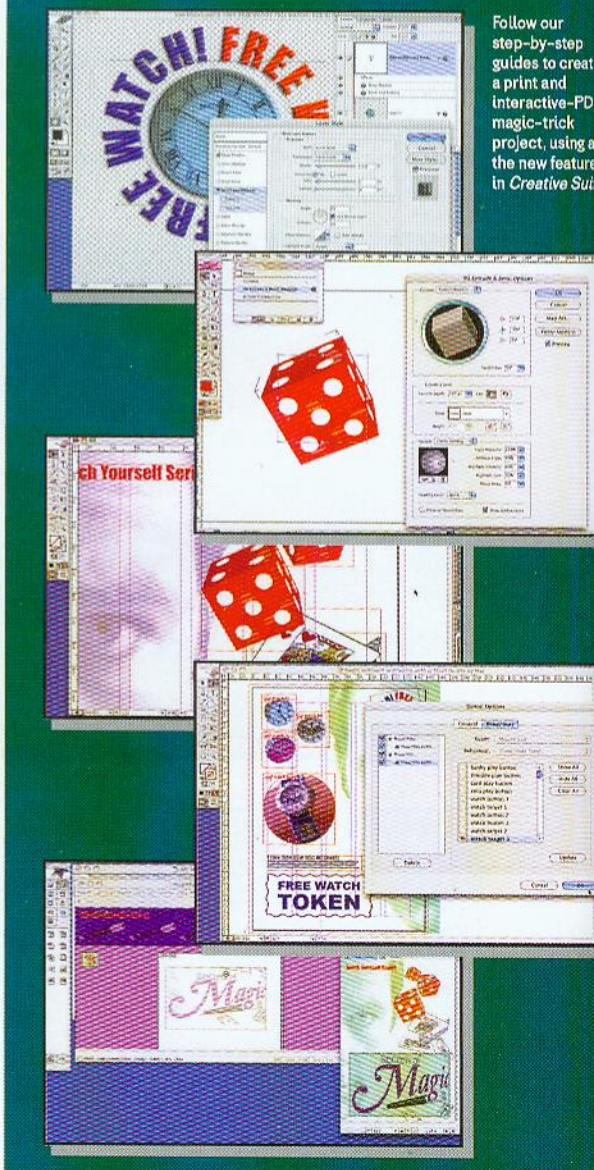
Work along with our tutorials using the files on our cover disc.

Page 14 An introduction to all the new features in *Creative Suite*.

TUTORIALS START ON P14



Follow our step-by-step guides to creat a print and interactive-PD magic-trick project, using the new feature in *Creative Sui*

COMPUTER arts projects INTERACTIVE

On the CD

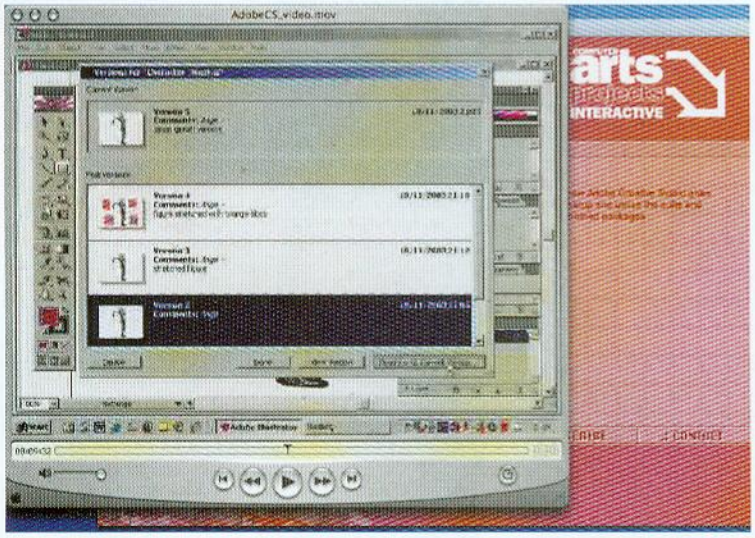
Your guide to the free extras given away on this issue's cover disc...

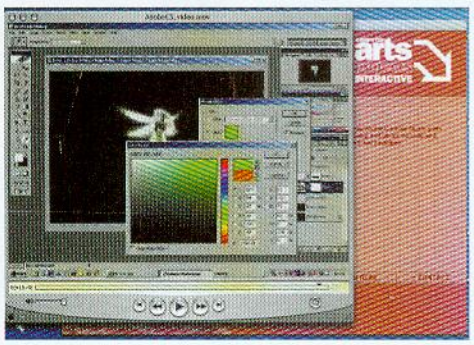
VIDEO TUTORIAL

An EXCLUSIVE real-time video tutorial from Yann Caloghiris.

Don't just read about the new features of the Adobe CS applications – see them in action for yourself!

Our specially-commissioned 580MB tutorial introduces you to Version Cue, the powerful new utility that enables you to co-ordinate all your projects, and the key new tools in Photoshop CS. (Requires QuickTime)
[w] www.caloghiris.co.uk





Our exclusive video tutorial this issue introduces you to the new utility that ties together all the CS applications, Version Cue.

Then, see the new features in Photoshop CS in action, in an easy-to-follow video project.

Andrews Plugins

Eight FULL plug-ins from Abneil Software (PC only; compatible with Photoshop, Paint Shop Pro, etc.)

- **COLOR INTENSITY** colour manipulation and brightness plug-in
- **COLOR SOURCE** grain effect colour plug-in
- **GRADIENT 26** gradient effect plug-in
- **GRADIENT BLUR 2** creates weird and wonderful colour shift blurs
- **LIGHTENUP** middle-ground focus effect, crunches the image and blurs
- **MISTYUPDOWN** smear effect
- **PERCENT ADD** colour addition applied to channels depending on various dropdown and percent settings
- **RANDOM CUTTING THROUGH** grain and threshold effect

[w] www.graphicxtras.com

Hydro74

18 wild display fonts (both Mac and PC versions included) **[w]** www.hydro74.com

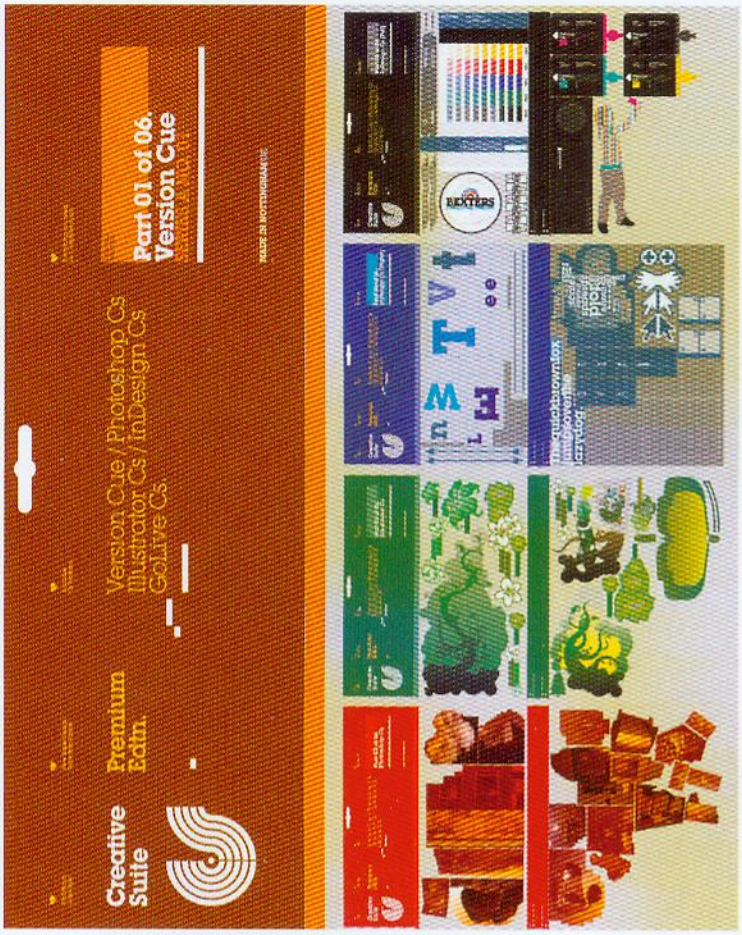
Magic Files

The source images for this issue's in-depth Adobe CS tutorials, ***plus*** the video clips incorporated into interactive PDFs in our second InDesign tutorial. These are supplied so you can try out our tutorial projects for yourself (when you get hold of Adobe CS, of course), and not for any other use. They are copyright and not for redistribution in any form.

Photoshop Basics Video Tutorials

Two more basic Photoshop video tutorials from psXtras, on Masking and Layer Grouping. (WMV format, requires Windows Media Player 9)

[w] www.psxtras.com



With the launch of the integrated *Creative Suite*, Adobe has completely changed its sales and marketing direction. But what do the new versions of *Photoshop*, *ImageReady*, *Illustrator*, *InDesign*, *GoLive* and *Acrobat Pro* mean for a designer's workflow? We take a look at what you'll find in the box.

Installation

All components of the suite are installed in one go, with the installer and resource discs presented in a DVD-style case. Gone are the individual manuals of old. What you get now are online user guides and help, a video training CD and a slim *Design Guide*. This means you can now carry the box without requesting help, and the *Design Guide* is friendly, with lots of straightforward information on how to perform common design tasks. While this may not be useful for the design gods out there, everyone else at one time has probably wondered how to use transparency properly or work with tables.

Other resources include more than 100 OpenType fonts; *Photoshop* and *Illustrator* actions, filters and plug-ins; sample templates and tutorials; *Illustrator* and *InDesign* scripting guides and scripts; and numerous stock photos and clip-art.

You could get even more, but Adobe seems to have cut back on the registration incentives: an offer for free fonts or more training, which prompts you once you've installed everything, appears to be available only to customers in the US and Canada.

Integration

The suite itself is the latest word in Adobe integration. As well as being based around a PDF workflow, there is a shared colour engine to ensure consistency across applications. A common toolset and common interface elements add to this integration, enabling you to quickly switch between applications.

Meanwhile, the new Version Cue file version manager can track and find the files you're working on. Version Cue embeds XMP metadata in files so that you can use keywords, file names, dates and other information to search for your files. You can also use this new component on a network to let others access, edit and view the status of your files. See page 21 for more details.

The integration goes on. Native *Photoshop* files are supported in *Illustrator*, and *Illustrator* files can be placed in *Photoshop* documents. There is support for various attributes, such as image maps, text and transparency between the two applications; and you can also place those files directly into *GoLive* and *InDesign* Layouts, ready to be edited in the parent application when double-clicked.

The Adobe Graphics Manager is the key here, allowing images, graphics and text to be kept consistent in terms of rendering across all the applications. Colour management, display and printing, meanwhile, are kept consistent throughout the suite by the Adobe Colour Engine (ACE). A Colour Settings dialog box or Preference panel enables you to specify how you want each tool to manage colour.

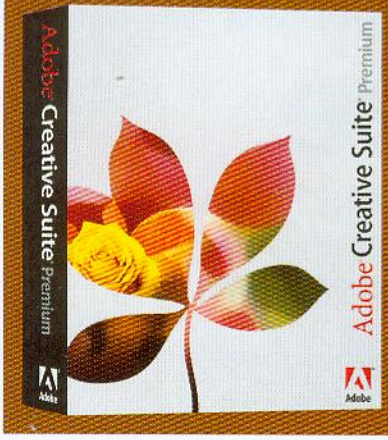
Scripts to automate the various functions are here, including such arcane examples as saving comments from Layer Comps as metadata in *Photoshop* files (to make it easier for file management later). You can also create and record your own scripts — JavaScript, AppleScript and Visual Basic are all supported on their relevant platforms.

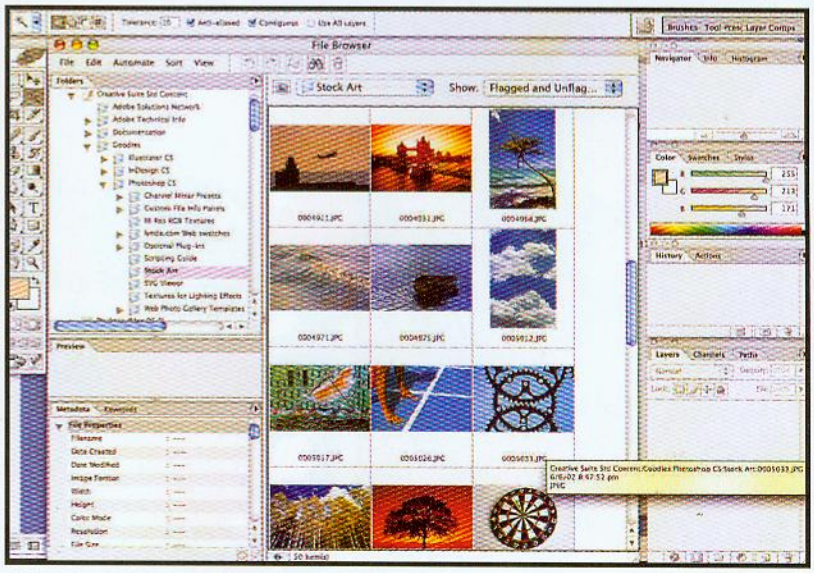
System requirements

You'll need a lot of power to run the full Adobe *Creative Suite*...

On Windows XP or Windows 2000 SP3, be prepared to devote 1.55GB of hard disk space to the task of running Adobe's new programs. The Mac OS X version demands 1.775GB of your free space (and OS X v.10.2.4 minimum). CS is also RAM-hungry, requiring 192MB minimum (256MB recommended) with an additional 192MB required to run the Version Cue desktop server – and even more to run the separate suite components simultaneously.

You'll also require QuickTime Pro 6.0.3 for some of the suite's multimedia features.





A digital imaging hub for the *CS* workflow, the File Browser in *Photoshop* now features flags, keywords, and editable metadata to enable you to quickly organise and locate the image assets you need.

Photoshop CS

The File Browser, introduced in *Photoshop 7.0*, now takes on a new form as a metadata-aware organiser. As well as performing batch-processing on groups of image files without having to open the files, you can choose whether or not to view folders and non-bitmap image files, such as PDF, *Illustrator* and *InDesign* documents. You can flag images for immediate action, or choose to view only flagged items. There's a new search facility, a larger preview window and you can also use the File Browser to add copyright and other information directly into the file metadata. *Photoshop CS* also features a button in the Options palette to quickly toggle the File Browser from full-screen to off-screen.

Both *Photoshop CS* and *ImageReady CS* now allow you to define or re-assign keyboard shortcuts for menu items, tools and palette commands. A new file info dialog box, which uses the XML-based XMP metadata format, is also customisable, allowing custom metadata templates to be added. In addition, *ImageReady* allows control over what metadata to embed when optimising file sizes, and can also generate 'sidecar' metadata files which will not increase the downloadable byte count.

Going back to its roots, *Photoshop CS* has been enhanced for use in a digital photography workflow, with a key new feature being Match Colour. This can be used to add consistency to a series of shots by reading the colour statistics of one image or layer and applying them to another. There is also support for RAW data, via a second-generation plug-in incorporated within the application.

Photoshop also includes comprehensive 16-bit image support for layers, painting, text and shapes, allowing your work to benefit from the richer colour and more realistic highlights and shadows that larger data streams can bring. There is also support for giant image sizes – ideal for advertising hoardings – so pictures up to 300,000 by 300,000 pixels can be created, with up to 56 channels per file.

Another new feature is the ability to view live histograms to monitor the changes in your image as you make them. The Histogram palette can also display composite and individual channels simultaneously as well as before-and-after histograms.

A new adjustment dialog has been added to the image menu to improve the contrast of under- or over-exposed pictures. This Shadow/Highlight adjustment enables you to make corrections while retaining the overall balance of the photo.

There are greater typographic features too, with a new text engine that can handle the creation of fully editable type along a path or confined within a shape. The new engine is shared with *Illustrator CS*, so you can also export editable type on paths, in shapes and in paragraphs.

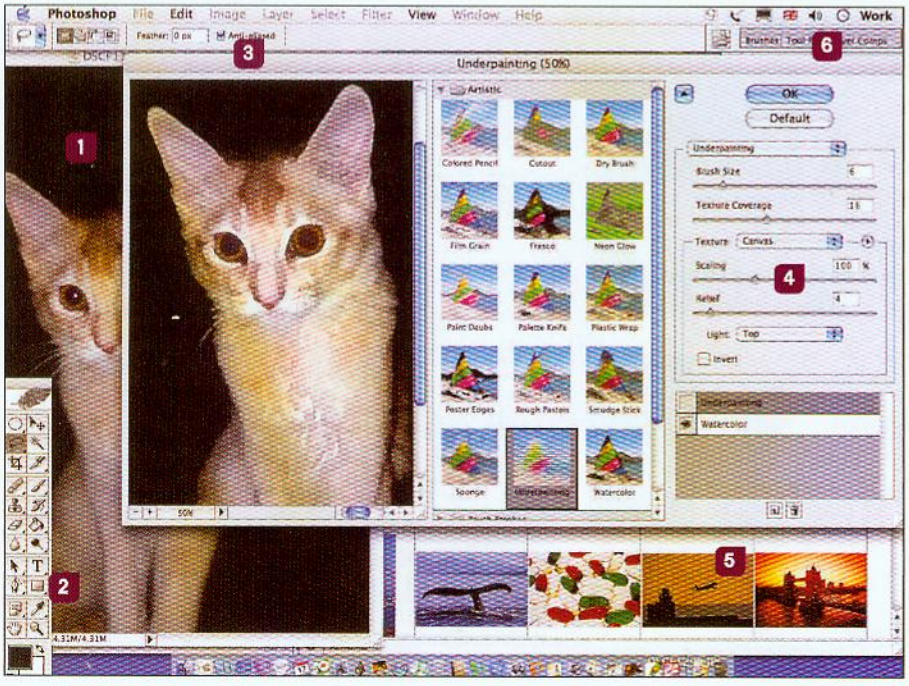
As well as Nested Layers for multi-layered designs up to five layers deep, Layer Comps are another addition to *Photoshop's* arsenal. These enable you to create alternative designs in a single master document. Useful for switching between designs for client review, the Layer Comps feature also enables you to output your comps as individual image files or as a multi-page PDF with each comp as an individual page.

ImageReady CS also uses Layer Comps, where you can create a series of Web pages from a single master-page design. Web designers are further served by enhanced *Flash* export: *ImageReady CS* exports multiple layers as SWF files, and then imports the SWF files as *Flash* layers, all the while preserving exported vector objects and text. >

Photoshop CS & ImageReady CS Top Features

- Enhanced File Browser
- Match Colour
- Histogram palette
- Shadow/Highlight correction
- Text on a Path
- Integrated camera RAW support
- 16-bit image support
- Layer Comps
- Flash (SWF) file export
- Customisable keyboard shortcuts

Photoshop CS offers an improved environment for digital photography manipulation and workflow. The Match Colour and RAW data features are central to this…



1 *Photoshop CS* allows direct manipulation of the RAW data from professional-level digital cameras and some prosumer models such as the image shown here from the Fujifilm FinePix F700. It features a separate full-time histogram display and advanced lens and calibration adjustment tabs.

2 Use the Match Colour command to apply the colour scheme of one image to another, or one layer to another, to easily achieve a consistent look between shots in fashion or commercial photography.

3 Use Shadow/Highlight adjustment to modify shadows and highlights while preserving existing image midtones, easily correcting over- and under-exposed areas in any image.

4 The new Filter Gallery brings *Photoshop CS* filters into a single, easy-to-use dialog. Now you can access, control, and apply multiple filters at once, with a new, larger preview for easier planning of stacked filter effects.

5 In Adobe *Photoshop CS*, the File Browser is your digital-imaging hub. With flags, keywords, and editable metadata, you can now use the File Browser to quickly organise and locate the image assets you need.

6 Capture multiple design variations as individual Layer Comps in a single file, then quickly output them to provide alternatives for client review.

Illustrator CS Top Features

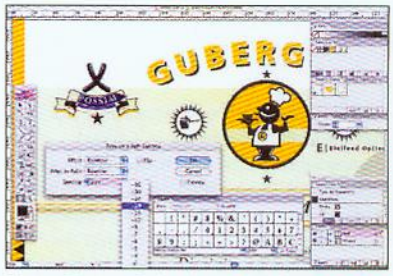
- 3D effects
- Scribble effect
- Templates and other professionally-designed content
- Type enhancements
- Enhanced PDF support
- Tighter integration with Adobe *Photoshop*
- Expanded print capabilities
- Faster performance
- Tighter integration with Microsoft *Office*
- Support for eXtensible Metadata Platform (XMP)

Illustrator CS

The venerable vector-graphics tool has also been given a boost. Of particular note are the new integrated 3D effects. These have the ability to extrude, revolve, and rotate shapes created from original 2D shapes, with a Preview option to help you get the effect just right. There is a Bevel option to chisel the edges and add an interesting look, lighting and illumination controls, and the ability to map artwork onto the 3D shapes. You can save the formatting as a graphic style to be used again and modify the component shapes of the 3D object. The option to export blended 3D shapes as *Flash* files is also included.

Another new *Illustrator* tool is the Scribble effect, which can make vector artwork look hand-drawn and casual. Two or more shapes which have the Scribble effect applied can be blended and exported as an animated SWF file for an instant cartoon effect.

There's a redesigned text engine which brings in paragraph and character styles to ensure consistent formatting throughout documents. Styles can also be used to save time by applying a set of formatting attributes with a single mouse-click. There is also advanced OpenType font support, which provides commands for automatic context-sensitive substitution of alternate glyphs. Using this, *Illustrator* can automatically replace the default glyph for a particular character or combination of characters with any contextually appropriate alternative. The new Glyphs palette in *Illustrator CS* offers a fast, accessible way to see all of the glyphs in a font – simply double-click to insert the selected glyph.



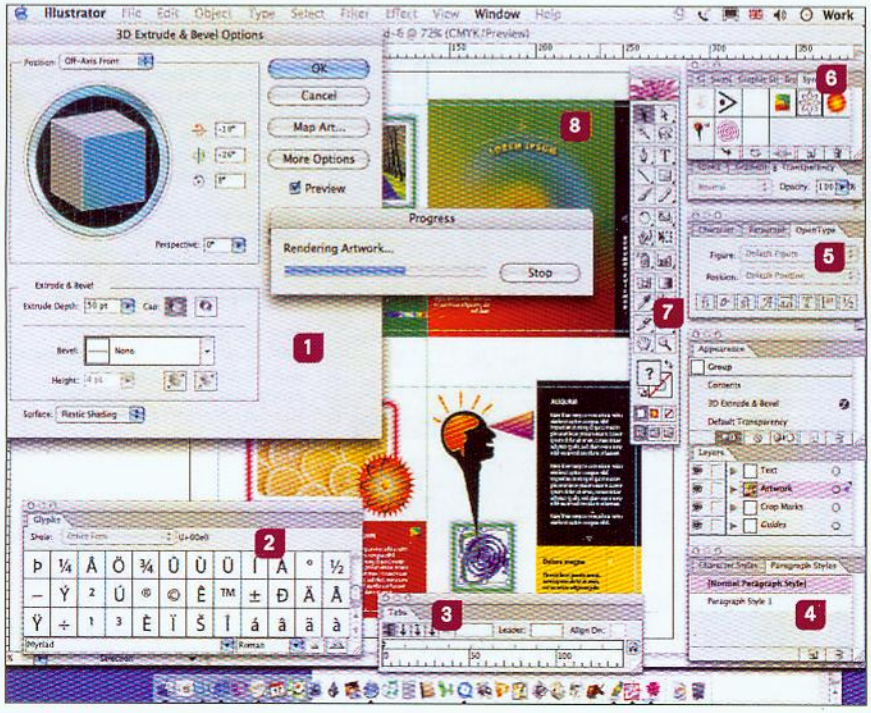
The new Type on a Path sub-menu has five preset alignment options as well as additional options for controlling the position of the text relative to the path.

You can now produce multi-column designs by defining columns and rows in any text area. Many customisation options are available, including the size of the gutter, the size of the inset between the text and the object containing it, and which direction the text flows between linked objects. There are also two new features to automate kerning: one analyses the text and automatically determines the ideal spacing, the other automatically adjusts the position of punctuation and text characters at either end of a line, creating a more even look. Text linking is now more flexible – you can link any text area with any other text area. And you can now delete a linked text block without also deleting any text contained within – the text now flows back into the previous box.

Illustrator CS also optimises paragraph composition using the same Every-line Composer as *InDesign* and *Photoshop*. This can produce accurately typeset text without fine-tuning the line-breaks by hand. Native to *Illustrator*, the Single-line Composer is also available to apply hyphenation and justification settings to one line of text at a time. The application also features enhanced hyphenation and justification controls. Other formatting options include custom tab leaders and an unlimited numbers of tabs, a WYSIWYG font menu for previewing fonts, and on-screen highlighting of missing fonts.

There is now tighter integration between *Illustrator* and *Photoshop*, including the ability to move layered files between the two applications more easily. Text editing between them has also been improved. In addition, multiple spot channels can be imported from *Photoshop*, 16-bit colour data can be converted to 8-bit on import, and *Photoshop* duotone and tritone PDF images can be printed accurately from *Illustrator*.

In addition to the features listed here, *Illustrator* offers enhanced integration with *Acrobat* and 200 professional templates...



1 The new integrated 3D effects enable you to transform type and other shapes into 3D objects, then rotate them in space and further manipulate their form and appearance. 3D shapes are 'live', so changes you make to the original 2D object are automatically reflected in the 3D shape.

2 The new Glyphs palette offers a fast and accessible way to see all of the glyphs in a font, such as Ornaments, Terminal Forms, Discretionary Ligatures, and so on.

3 *Illustrator CS* enables you to customise the dot type and pattern for tab leaders, or you can design your own graphics to use as tab leaders.

4 New paragraph and character styles ensure that all of the text in a design uses consistent formatting, whether for entire paragraphs or shorter segments.

5 There is new support for OpenType fonts, which use a single font file for both Mac and Windows computers, thereby reducing problems that cause text to reflow. *Illustrator* comes with more than 100 free OpenType fonts.

6 Professional swatch and symbols libraries are included as standard.

7 As part of the overall tool enhancements, you can specify a sample size in pixels for the Eyedropper tool.

8 *Illustrator CS* includes more than 200 real-world, professionally-designed templates, providing a range of design ideas.

InDesign CS

The Story Editor takes pride of place within *InDesign CS* as a new way to edit stories that run across several text frames or multiple pages. An interactive way to view the text in your layout, the Story Editor automatically updates with any changes you enter, leading to maximum efficiency when copy-fitting. It's highly customisable, with options for anti-aliasing, cursor appearance and behaviour, and a choice of built-in themes so the Story Editor can mimic the look of ink on paper.

For print design professionals, there is the new Separations Preview palette, which as the name suggests is a tool to visually check single or multiple plates, preview what's overprinting, and view ink limit warnings.

Support for transparency has been enhanced with the introduction of a Flattener Preview palette, which enables you to evaluate and adjust the effects of the flattening of transparency areas on screen before output. There are several options to apply Transparency Flattener Presets in the Preview palette, or you can select the preset in the Print dialog box.

There are numerous performance enhancements, including faster navigation and screen redraw, the ability to import native *Photoshop* and *Photoshop* EPS files up to 70 per cent faster, import *Word* and *Excel* files 40–70 per cent faster, and print and export PDF files up to 40 per cent faster when working with complex layouts. Of course, this being the *Creative Suite*, there is also advanced integration with the rest of the Adobe components, in particular *GoLive* and *Photoshop*. For example, when you use the 'Package for GoLive' command, *InDesign* automatically generates a structured PDF file along with supporting XML files from *InDesign* pages or books for repurposing in *GoLive CS* layouts.

You can preview colour separations, ink coverage limits, and overprinting using the Separations Preview palette in *InDesign*.

The Document Setup dialog box has received an update, with the addition of the ability to specify bleed and slug areas (boxes for storing project details and approvals) and size them independently for each page edge. You can also set whether bleeds and slugs appear in print and PDF output. Commonly used file settings — such as page size, columns and margins — can now be saved as document presets. Running headers and footers can be set up for your tables; *InDesign* will then automatically add headers or footers to tables in multiple linked text frames.

A Nested Styles feature has also been introduced, which enables you to define character styles and nest them within paragraph styles to apply complex text-formatting quickly. The Nested Styles are automatically applied to the appropriate run of text whenever the paragraph styles are applied. There is also a new Stroke Style editor to create and export custom striped, dotted, and dashed stroke styles, for use with underlines and strikethroughs as well as lines and paragraph rules. There are many usability enhancements for handling text and graphics, including enhanced text wrap, user-specified glyph sets, a real-time text preview for the effects of frame resizing, the ability to scale text interactively, and many others that Adobe has added in response to user feedback. In addition, there are XML workflow enhancements, including support for Document Type Definitions (DTDs) which allow the creation of correctly structured XML content, as well as the ability to map XML tags to character styles.

InDesign CS Top Features

- Separations Preview palette
- Story Editor
- Flexible workspace management
- Enhanced integration with *Acrobat* and *Photoshop*
- Nested Styles
- Numerous usability enhancements for handling text and graphics
- Running headers and footers in tables
- Stroke Style editor for creating custom striped, dashed and dotted lines
- XML workflow enhancements including support for DTDs
- Document Presets with bleeds and slugs

Among the many workspace enhancements in *InDesign CS*, there's an Info palette, a central Control palette and, of course, the Story Editor...

1 You can enter, edit and style text in the new Story Editor, an integrated word-processing view which helps you edit text in real time across text frames and pages.

2 There are numerous usability enhancements for text and graphics. If you double-click on a text frame, it switches instantly to the Type tool to enable you to make changes to the text.

3 The Pathfinder palette can quickly turn several individual shapes into a compound shape.

4 *InDesign CS* offers a flexible workspace with customisable views to enable you to work more efficiently. The dockable Control palette, for example, is context-sensitive and allows you to format text, adjust graphics and alter tables.

5 You can now choose to dock palettes in collapsible palette bays which tuck along the edge of your window.

6 The new Info palette displays text statistics, the actual and original resolution of images you import and resize, as well as their colour space and type.

GoLive CS
Top Features

- Enhanced Smart Objects
- InDesign Package for GoLive
- Shared colour management
- Advanced Adobe PDF integration
- Prebuilt page designs
- New Object toolbar
- Visual CSS authoring
- Source Code completion
- XML editing and validation
- GoLive Co-Author mode

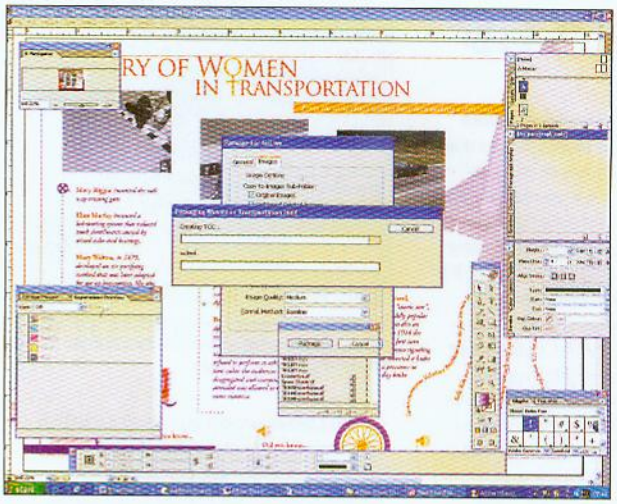
GoLive CS

GoLive is at the end of the 'print-to-Web' workflow that characterises the *Creative Suite* and, as such, offers the most integration with the other components. There is extensive PDF support and a colour engine shared with the other applications.

If you drag-and-drop any native *Acrobat*, *Illustrator* or *Photoshop* file into the *GoLive* Layout window, it is converted instantly into Smart Objects. Using the 'Package for GoLive' function, Smart Objects can be created from images in *InDesign* layouts and CSS styles from the textual tags.

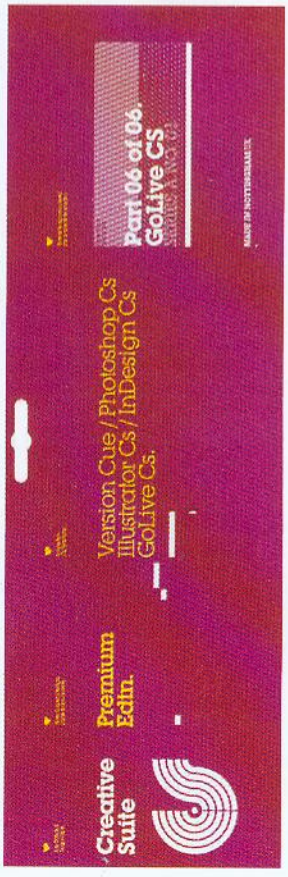
Other features include site-wide updating of Smart Objects edited outside of *GoLive*, and full support for *ImageReady*-generated JavaScript code. You can now crop Smart Objects – modifying a Smart Object causes *GoLive* to automatically re-optimise it for the Web – and if you place a native *Photoshop* or *Illustrator* file as a Tracing Image and then cut a portion of it to use in your layout, the selection is added to the original's Smart Object data.

There is a totally revised Source Code editor, which allows for the easy selection of entire HTML elements and enables users to complete code automatically and optimise hand-coded HTML. New code compare-and-query features ensure consistent HTML throughout a site, while customisable syntax colouring helps to easily identify different code types.

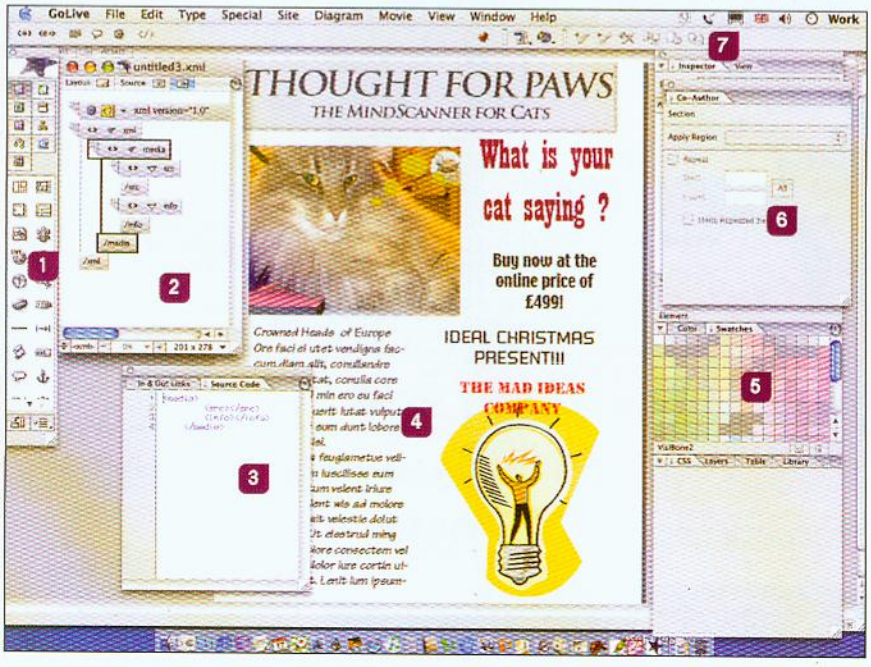


The Package for GoLive function enables you to transfer a complete layout from *InDesign CS* into this Web-authoring package. You can also export *InDesign* content to XML and import it as *GoLive* templates.

In another enhancement to speed up your workflow, *GoLive CS* includes a large number of professionally-made design elements in a new Library palette. Designers can now choose from pre-built Web pages, Section 508-compliant designs and CSS styles, as well as JavaScript snippets for cookies and event handlers. A new CSS Editor makes it easy to preview styles as you change properties or drag and re-sort style elements, and you can also use CSS commands in the Type menu to quickly apply styles in the Layout Editor. Another template-driven tool is the new Co-Author mode, which allows editors and writers to update content on *GoLive CS* sites via a form-based interface. Going further, *GoLive CS* provides a full authoring environment for QuickTime movies. You can create interactive content with QuickTime Wired Actions and integrate movie databases with XML lists. There is extensive support for SMIL, letting you design RealOnePlayer and MMS documents with a visual interface; and by adding QuickTime Pro, you can also produce 3GPP-compatible files for wireless devices.



The final step in many product branding projects is to create a Website. *GoLive CS's* integration with *Photoshop*, *Illustrator* and *InDesign* makes it the perfect application for all your Web design needs...



1 You can now set the Objects palette to appear like a toolbar similar to the one in *Photoshop CS*, *Illustrator CS* and *InDesign CS*.

2 New QuickTime XML list integration allows you to visually link any XML movie list to QuickTime .mov movie database containers and place objects dynamically within a movie.

3 *GoLive CS* has a completely rewritten Source Code editor with many new enhancements. Top new features include Source Code Smart Selection and a code-completion engine that has syntax-aware support for CSS, JavaScript, PHP, SMIL, SVG, XML, and more.

4 Export your *InDesign CS* content to XML and then import it into *GoLive CS* templates for print, Web, and mobile device publishing.

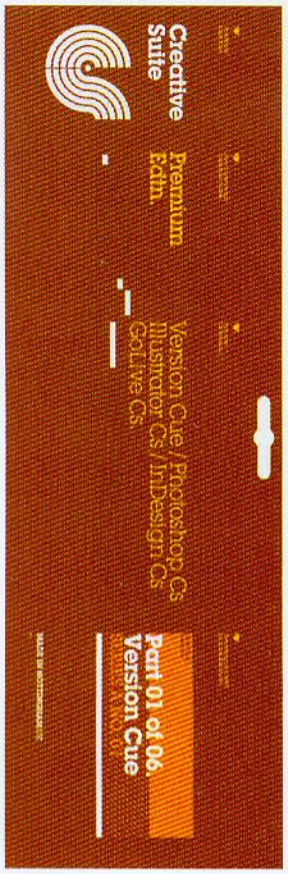
5 *Photoshop* swatches can now be imported into *GoLive CS* for use within any of the colour-mixing wells or the Swatches palette. *GoLive CS* also ships with the highly popular VisiBone colour palette schemes.

6 The GoLive Co-Author mode enables you to set up a form-like interface for modifying text blocks on your pages. This allows writers and editors to make content changes without inadvertently changing the layout.

7 You can now organise your palettes according to how you work. Create parent/child relationships and then save valuable time in locating the tools you need.

Version Cue

Alistair Dabbs, the author of this issue's complete tutorial, explains the cross-program integration capabilities of the *Creative Suite*...



Creative Suite is an integrated set of design programs, of course, but what does that 'integration' mean? You can regard the similarity between the software user interfaces as an example of integration, and perhaps support for each other's native file formats too. One of the keys to unlocking the full potential of cross-program integration, however, is Version Cue.

Version Cue is a new piece of software from Adobe, offered exclusively with the *Creative Suite* – you don't get a copy with individually purchased *CS* products and you can't buy it on its own. Enabled from your System Preferences (Mac) or Control Panels (Windows), it works as a background utility to serve three purposes.

First and foremost, it's a virtual file server for small networks. In practical terms, it doesn't matter whether you work alone or within a 20-desk workgroup; Version Cue acts like a repository for your *Creative Suite* documents in one location. Only one copy of Version Cue needs to be running from just one machine to be accessible by the workgroup (although you can set up multiple Version Cues across a larger network if you want), and you can restrict access with user names, passwords and rights. Version Cue uses WebDAV methods to prevent more than one person on the network from editing the same document at the same time, and the virtual server can only be seen by *Creative Suite* programs: it is not mounted as a conventional network volume.

If you work on your own, this is pretty irrelevant. But then Version Cue's second purpose as a file manager comes into play. The virtual server lets you organise your work into named project folders, and these folders can then be browsed, searched (with full access to XMP metadata) and managed within the File Open, File Save and File Place dialog windows of any *Creative Suite* program. Documents can be viewed in List mode, which shows file status and comments as well as size and so on, or in Thumbnail mode, which presents every *Creative Suite* file in a project as large, recognisable document thumbnails rather than tiny little graphic icons.

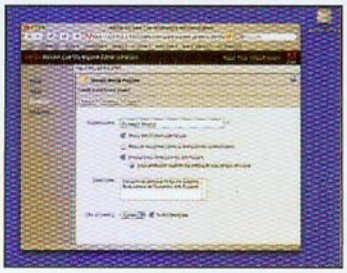
Version Cue's third purpose lies in its name: it's a file versioning utility. As you work on an image, a vector graphic, a page layout or a Website within *Creative Suite*, you can save a 'version' without having to choose a new file name or create a new document. You can then change the document and save another 'version', and repeat as often as you like. These versions are recorded as document snapshots, and Version Cue lets you regress a document to any of its previous versions at any time. It's like a cross between Undo and a History palette, except that it remembers the document versions between editing sessions and even if you switch off your computer.

To get started with Version Cue, follow the steps below. We will revisit Version Cue throughout our *Creative Suite* tutorials (starting over the page), assuming you have enabled it as shown below. To learn more about the software, especially with regard to managing it securely across a network, click on the Help button in the Adobe Version Cue System Preferences (Mac) or Control Panel (Windows).

Starting up Version Cue

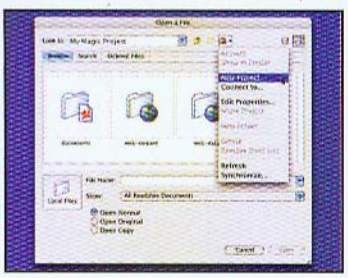
Enable Version Cue now and create a custom project for use with subsequent tutorials...

1 Open Adobe Version Cue from your System Preferences (Mac) or Control Panel (Windows), and choose 'On' from the Version Cue pop-up in the Settings tab. Leave the other settings at their default values. Click Apply Now and wait a minute for Version Cue to launch fully.

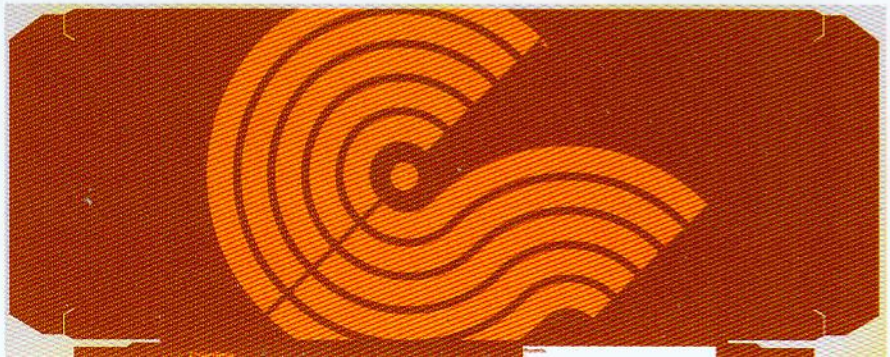


2 Click on the Advanced Administration button to launch your Web browser. When prompted for a user name and password, type in 'system' and 'system' respectively. In the Welcome window, click on Create A Project, then select Blank Project and click Next. Type in a project name and a descriptive comment.

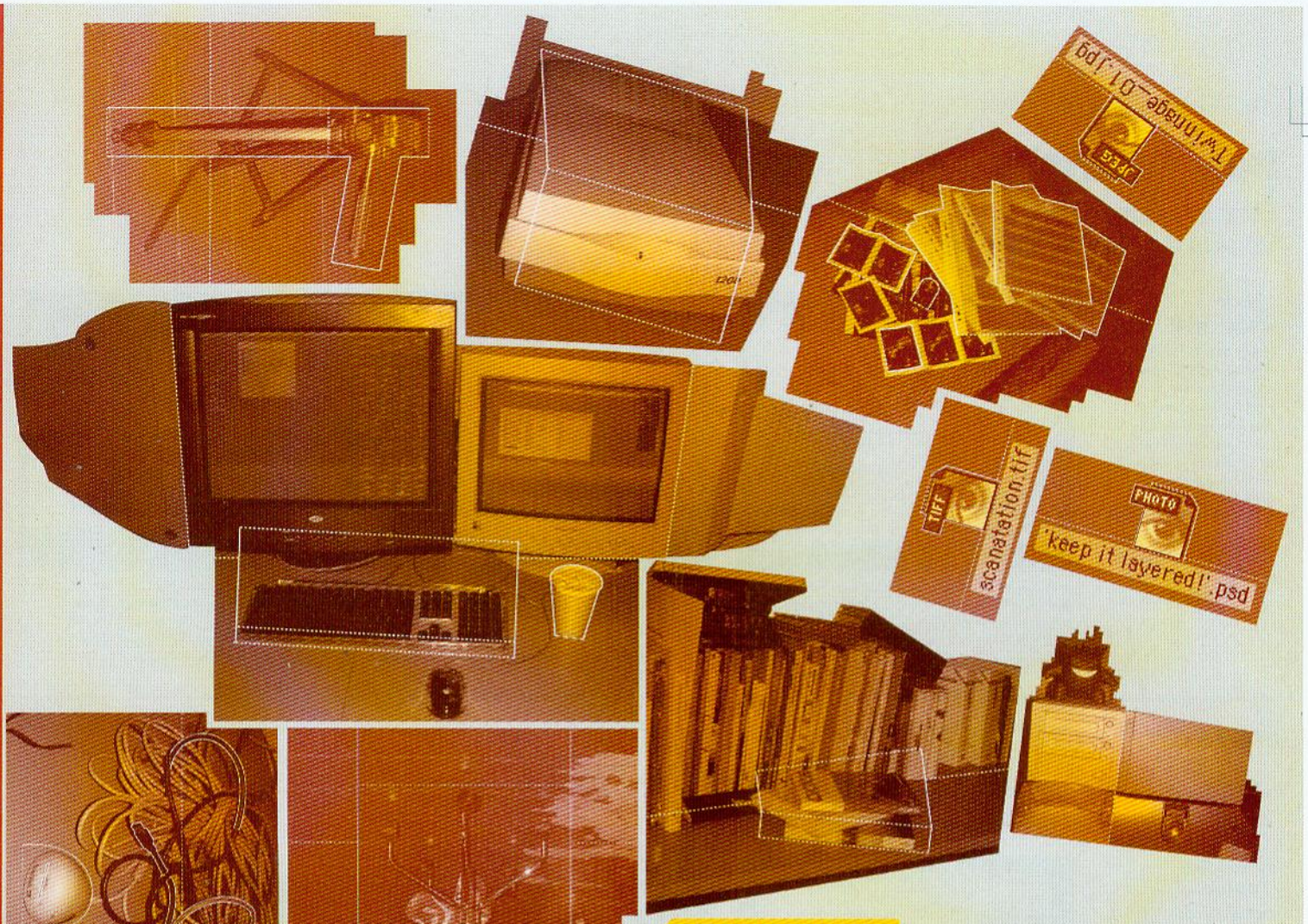
3 Click Next and then Save to set up the new project, and click Log Off System to quit. In our tutorials, we will show you how to enable Version Cue in each program. When enabled, it appears as a distinctive icon button in every File Open and Save dialog window.



4 When you click on the Version Cue button, the dialog window changes, enabling you to navigate quickly to your project folder. Click on the red 'executive case' button to call up a Version Cue options menu, saving you the trouble of launching Advanced Administration for everyday functions.



• If you want to see Version Cue's background structure, click on the Advanced Administration button. This launches your Web browser and prompts you for an administration user name and login. For now, use 'system' and 'system' respectively and progress to the Welcome window. Click on the Create A Project link, select Blank Project and click Next. Here you can type in a name for your new project, which we'll begin in earnest just over the page... cont



SECTION **TWO**

Preparing elements in Photoshop CS

Explore the new features in *Photoshop* by creating a number of elements for use in our magic-trick project...

Having given you a taster of the new features in the *Creative Suite* in the previous section, we now take you into the tutorial proper. We start by preparing graphics and a logo in *Photoshop CS*, which will be used later in our *InDesign* and *GoLive* guides.

This section gets you working with the new Version Cue feature, the Histogram and Layer Comps palettes, and shows you how to run live type along a vector path.

Expertise for the entire magic-trick project is provided by Alistair Dabbs. Alistair is a freelance journalist and author with a 15-year history of writing about digital imaging and computer arts. He is also an experienced trainer and an Adobe Certified Expert. You can contact him at **[e]** ali@dabbsnet.com and visit his Website at **[w]** www.dabbsnet.com

All the components needed for this tutorial can be found on the cover CD. Navigate through the following folders: Software\Tutorials\Magic\Dual\still_images.

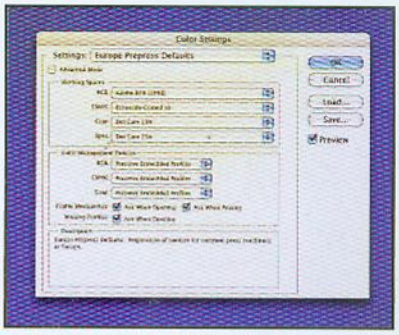
Part 1: Setting up

Establish default colour management settings and enable Version Cue access from *Photoshop CS*...

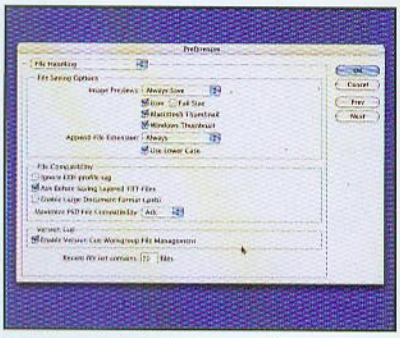
Colour management

Creative Suite at last shares the same colour management engine throughout: it's one of the benefits of releasing several design programs at the same time. It's important, then, to ensure each program uses the same colour management settings. Using the Europe Prepress Defaults is not itself a guarantee of colour management success, but we'll use this setting across the project here for reasons of consistency.

1 Launch *Photoshop CS* and wait for the Welcome Screen to appear. You can use this screen if you want to find information on how to use *Photoshop*, but for now just click on the Close button.



2 Open the Colour Settings dialog window. On the Mac, you'll find it under the Photoshop menu; in Windows, it's under the Edit menu. From the Settings pop-up, choose Europe Prepress Defaults and click OK.



3 Open *Photoshop's* program preferences. On the Mac, it's under the Photoshop menu; in Windows, it's under the Edit menu. In the File Handling section, add a tick next to 'Enable Version Cue Workgroup File Management'. Then click OK.

Part 2: Preparing the face graphic

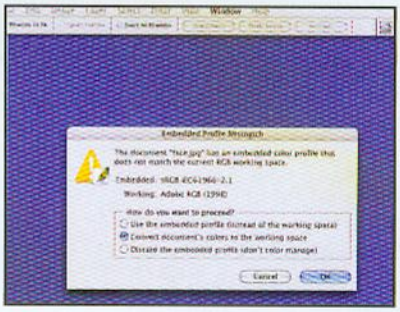
Crop and cut out half a face in preparation for saving as multiple versions to Version Cue...

Preferences shortcut

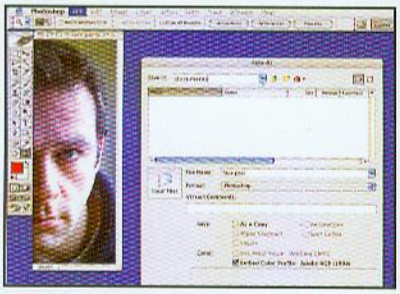
A quick way to access *Photoshop's* program preferences instead of hunting under menus is simply to type the keyboard shortcut Command-K (Mac) or Ctrl-K (Windows).

Once the Preferences window is open, hold down the Command (Mac) or Ctrl (Windows) key and type a number 1 to 9 to skip between the nine sections. The File Handling section, for example, is Command-2 (Mac) or Ctrl-2 (Windows).

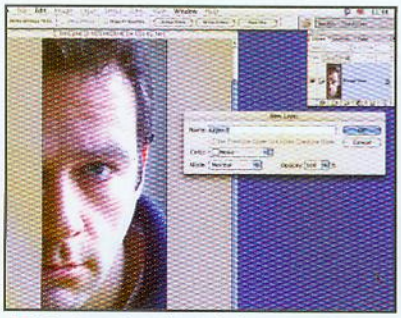
1 Choose Open from the File menu and locate the Magic folder on the *Computer Arts Projects* CD, which contains the source files for this project. Within this folder, navigate to the 'still_images' sub-folder and double-click on face.jpg to open it.


Embedded Profile Mismatch
This document "face.jpg" has an embedded color profile that does not match the current RGB working space.
Embedded: sRGB IEC61966-2.1
Working: Adobe RGB (1998)
How do you want to proceed?
Use the embedded profile (instead of the working space)
Convert document's colors to the working space
Discard the embedded profile (don't color manage)
Cancel
OK

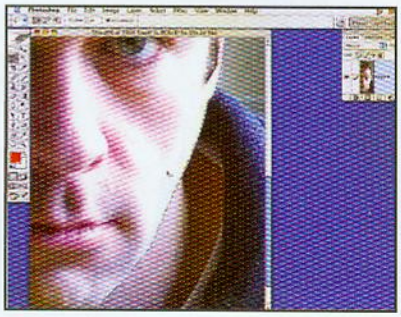
2 All the images in this folder were captured with a digital camera and have an sRGB colour profile embedded. *Photoshop* will prompt you with an Embedded Profile Mismatch message. Select the option which reads 'Convert document's colours to the working space'. Then click OK.



3 With the image now open, choose Save As from the File menu and click on the Version Cue button. Then double-click on your computer name in the list and navigate to your project folder. We suggest you call this folder 'My Magic Project'. Save the image as a *Photoshop* file in your Documents sub-folder.



4 Begin work on this single-layer image by unlocking its transparency attribute. You can do this quickly by opening the Layers palette from the Window menu and double-clicking on the Background layer thumbnail. When the New Layer dialog window appears, just click OK.



5 Switch to the Lasso tool in the Tools palette and trace carefully around the outline of the face in the image. You can use the Magnetic Lasso if you prefer, or trace-build the selection area progressively with the normal Lasso by holding down the Shift key.

6 Type Command-Shift-I (Mac) or Ctrl-Shift-I (Windows) to invert the selection, and tap the Backspace key to delete the background. Switch to the Crop tool and crop into a smaller area – we only want forehead to chin.

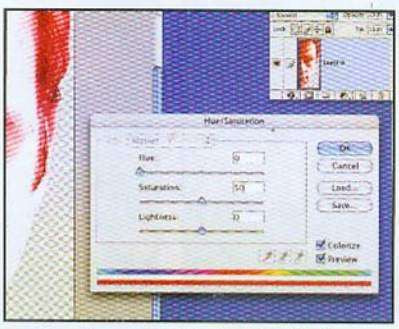
Part 3: Saving versions

Version Cue records snapshots of your image edits as you work, enabling you to return to them later...

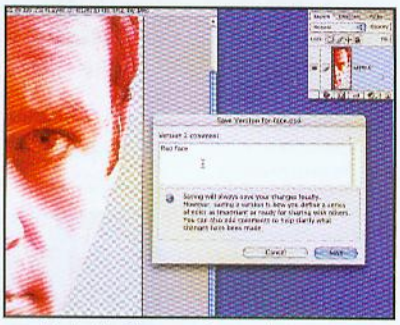
Profile mismatch

Since all the still image source files for this project were captured with a digital camera, you'll see an Embedded Profile Mismatch message every time you open one with *Photoshop* now that you've set up the colour management defaults. Every time you see this message in the project, always choose the 'Convert document's colours to the working space' option before clicking OK to continue.

1 Go to the Image menu, drag down to Adjustments and choose *Photoshop's* new Shadow/Highlight command. Drag the Shadows Amount slider all the way to 100 per cent to reveal as much of the shadows as possible. Click OK.

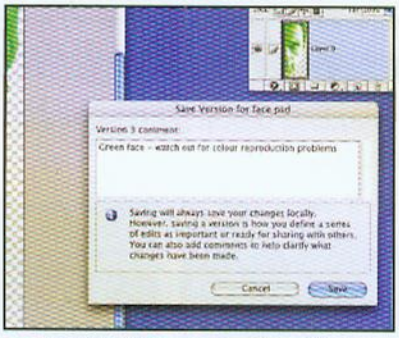


2 From Image>Adjustments again, this time choose Hue/Saturation. Add a tick next to the Colourise option and apply the following slider settings: Hue 0, Saturation 50, Lightness 0. Click OK to accept these settings.

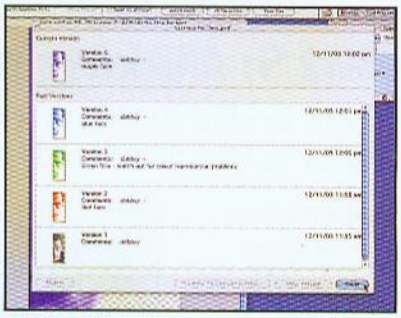


3 Under the File menu, choose the Save A Version command. In the dialog window that appears, give this version a little descriptive comment and click Save. The comment isn't essential, but you may find it helpful later.

4 Call up the Hue/Saturation dialog window again by typing the shortcut Command-U (Mac) or Ctrl-U (Windows). Tick Colourise as before and apply these settings: Hue 100, Saturation 50, Lightness 0. Click OK to accept.



5 Under the File menu, choose Save A Version again. Note that it will automatically be labelled 'Version 3'. As before, type in a brief descriptive comment to help you identify it later, and click Save.

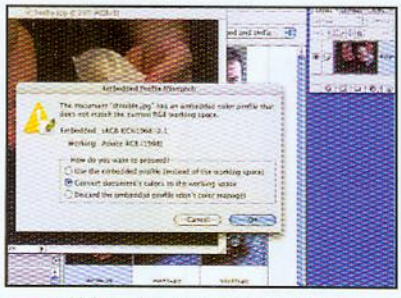


6 Repeat those last two steps to create a blue face (Hue 220) and purple face (Hue 250), saving each as a new version in turn. Finally, choose the Versions command under the File menu to view a thumbnail list of the versions you've saved. Click Done to close, then save and close the image.

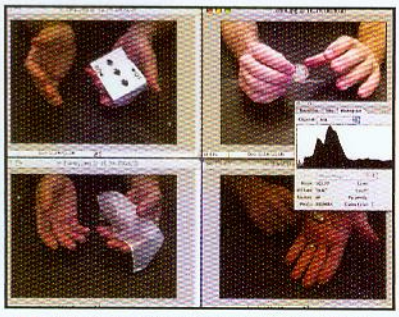
Part 4: Using the Histogram palette

Keep the new style Histogram palette on screen so you can compare image content as you adjust it...

1 From the File menu, choose the Browse command to open *Photoshop's* new File Browser. Use the File Browser to navigate to the Magic folder on the cover CD and view the still_images sub-folder.



2 Hold down the Command (Mac) or Ctrl (Windows) key and click on these image thumbnails: card.jpg, coin.jpg, hanky.jpg and thimble.jpg. With the four files selected, double-click on one to open them together. At each Embedded Profile Mismatch prompt, use the 'Convert...' option.



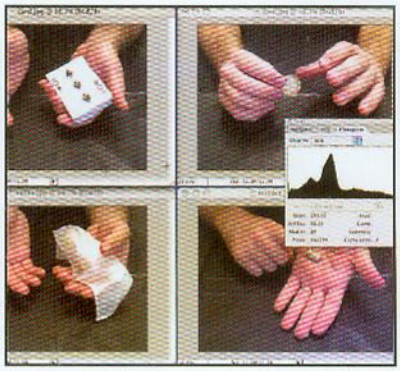
3 Use the Zoom tool with the Option (Mac) or Alt (Windows) key in each window to zoom out and obtain a better view. Use the Tile command under the Window>Arrange menu to put the windows side by side, and open the Histogram palette from the Window menu.

Using the Histogram palette continued...

Photoshop native format

To demonstrate file integration between the *Creative Suite* programs, all the images you create with *Photoshop* in this project will be saved in *Photoshop's* own native file format. The other *Creative Suite* programs, most notably *InDesign CS*, will be able to use these files straight away without forcing you to convert them to traditional TIFF, EPS or even back to JPEG.

4 Click in the coin.jpg window and study the histogram shape. Now click in the card.jpg window and call up the Levels dialog window by typing Command-L (Mac) or Ctrl-L (Windows). Drag the highlight slider towards the left as shown, watching the effect on the Histogram palette.



5 The aim is to match the general shape of the coin.jpg image's histogram. Click OK and repeat for hanky.jpg and thimble.jpg. Whereas before the coin.jpg image looked very different from the others, all four now look similar.

6 To finish off, save each of the four images one by one to Version Cue. Make sure each image is saved in *Photoshop* format (not their original JPEG format) with the Embed Colour Profile option ticked by default.

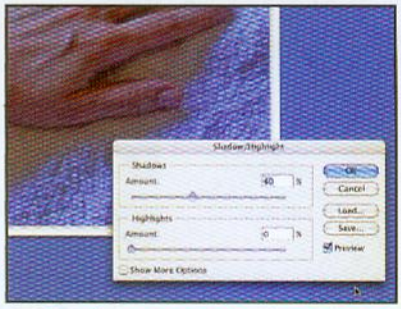
Part 5: Making more adjustments

Revisit Shadow/Highlight for revealing detail hidden in dark areas and try out the new Photo Filters too...

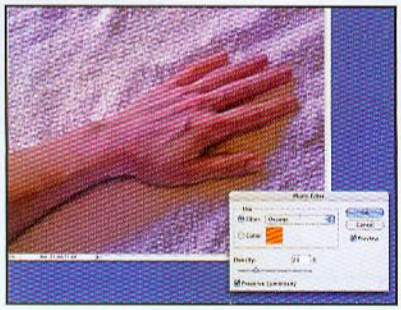
Shadow/Highlight

The new Shadow/Highlight control in *Photoshop CS* is principally intended for salvaging photos which suffer from very dark or very bright areas without sending the unaffected areas of the image to the same extreme. In this part of the project, we use it for revealing detail in shadows, thus compensating for poor unidirectional lighting. Correctly illuminated studio photography should never need Shadow/Highlight correction in this fashion.

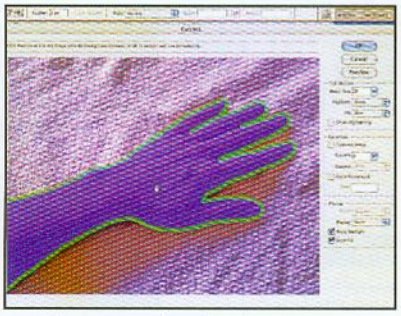
1 Using the File Browser or any other method you prefer, navigate to the Magic files folder on the CD and locate the hand.jpg image in the still_images sub-folder. This is an unfortunate photo in terms of colour and general lighting.



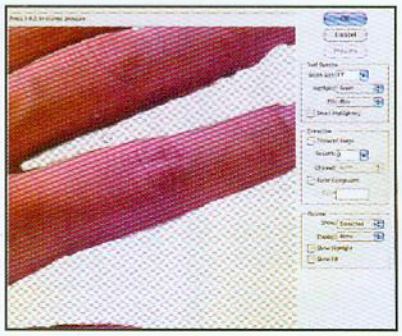
2 Go to the Image menu, drag down to the Adjustments sub-menu and choose Shadow/Highlight. As before, we'll use this new feature to reveal detail in the shadows, but this time, drag the Shadows Amount slider to the left. About 40 per cent should be enough.



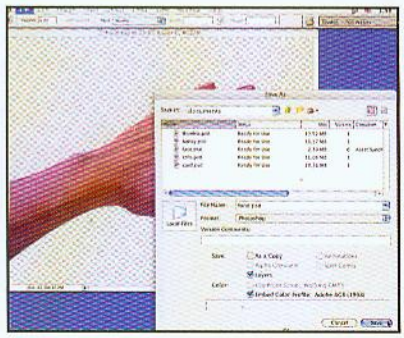
3 From the same Adjustments sub-menu, apply the Auto Levels command to warm up the colour. To warm things up further, choose the new Photo Filter command, again under Adjustments. Apply a warm filter such as Orange at 25 per cent Density and click OK.



4 Choose Extract from the Filter menu. Within the Extract window, use the Edge Highlighter and Paint Bucket tools to trace around and fill the hand respectively as shown. For detailed instructions on the Extract filter, consult Photoshop CS Help.



5 Click on the Preview button. Zoom closer into the image and use the Cleanup and Edge Touchup tools to smooth out the edges of the hand. Hold down the Spacebar and drag in order to scroll around the image as you work on it.



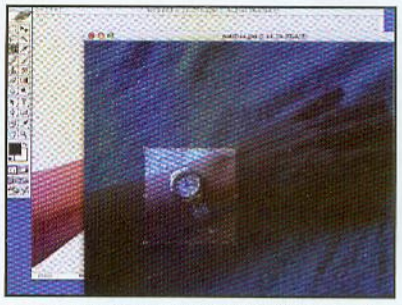
6 Once you're reasonably happy with the cut-out, click OK to accept the Extract filter. Choose Save As under the File menu and save the image to your Version Cue project in *Photoshop* format.

Part 6: Cropping watches

Crop, enhance and extract images of wristwatches ready for use later in the project...

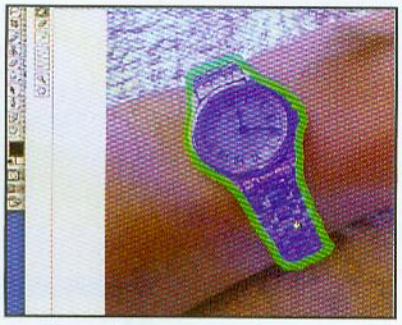
Extract filter

Several images in this project need to be prepared as cut-outs. Here, we've used the Lasso tool in one instance and the Extract filter several times. The Extract filter has its faults but comes free with *Photoshop* and does the job. If you own a third-party cut-out plug-in or program, you might want to use that instead. Just make sure the cut-out and its transparent background are saved to your Version Cue project in *Photoshop* format when you've finished.

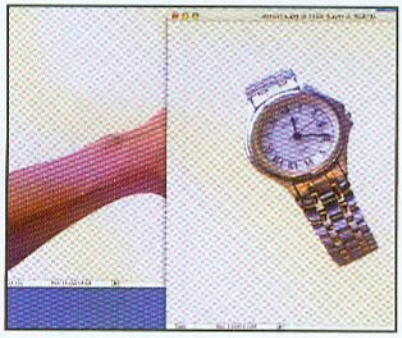


1 Using the File Browser or any other method you prefer, navigate to the Magic folder on the CD and open watch1a.jpg from the still_images sub-folder. Crop closer around the wristwatch area using the Crop tool and double-click inside the crop area to accept.

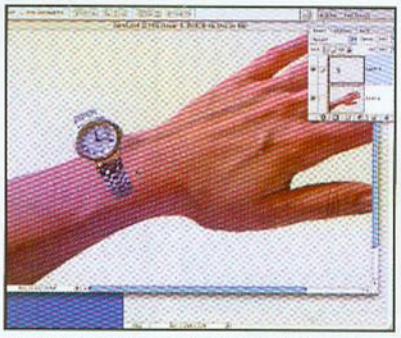
2 Apply various enhancements to the cropped image just as you did in the earlier tutorial. You may wish to start with Shadow/Highlight, followed by Levels adjustment and a warm Photo Filter. The aim is to enhance the watch, not match the skin tones.



3 Once again, we want to produce a cut-out image. So call up the Extract window from the Filter menu, trace around the watch area with the Edge Highlighter tool and fill it with the Paint Bucket tool as shown.



4 Click Preview and tidy up the cut-out with the Cleanup and Edge Touchup tools as before. Click OK when you've finished, which returns you to the main image window showing the watch over a transparent background.



5 Make sure the hand.psd image is also open. Using the Move tool, drag and drop the watch from the watch1a.jpg window to the hand.psd window. This automatically creates a transparent layer for the watch in the latter window.

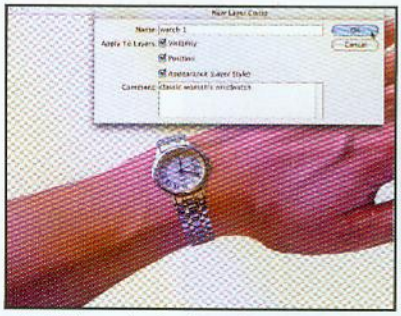
6 Under the Edit menu, drag down to Transform and choose Rotate from the sub-menu. Rotate the watch and move it so that it sits in a natural-looking position over the wrist in the layer below. Double-click to accept the transform adjustment.

Part 7: Using the Layer Comps palette

Learn how to record simple layer comps and use them for saving multiple iterations of a layered image...

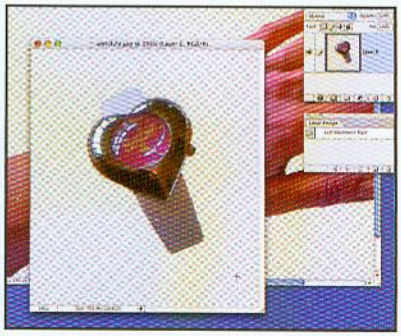
Basic layer comps

The layer comps created in this project are very basic and only serve as a demonstration of the principle. Consider the many other ways in which you could use this new feature. For example, at the end of this tutorial you design a text logo: you could use multiple layers to design the logo in multiple languages, then conveniently grab each language layer combination as a layer comp for easy recall. Similarly, you could experiment on an image with various layer adjustments, then use layer comps to switch between them instead of having to show and hide each layer every time.



1 With your hand-and-watch layered cut-out image still open, call up the Layer Comps palette from the Window menu. Click on the Create A New Layer Comp button at the bottom of the palette and give it a name (watch 1) and descriptive comment. Click OK to close.

2 Locate the Magic folder on the cover CD and open up watch2a.jpg from the still_images sub-folder. As before, crop into the watch area and apply some colour adjustments to improve its appearance.

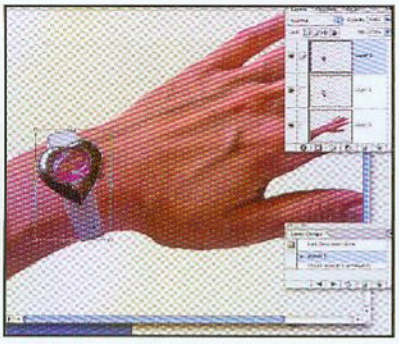


3 As before, we want to turn this watch into a cut-out, so repeat the Extract filter sequence that you followed earlier. This leaves you with a cut-out version of this second watch, ready for copying over to the hand.psd window.

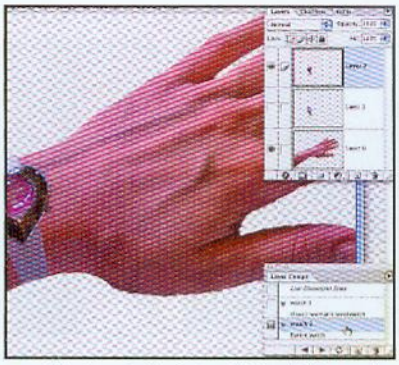
Using the Layer Comps palette continued...

File browser

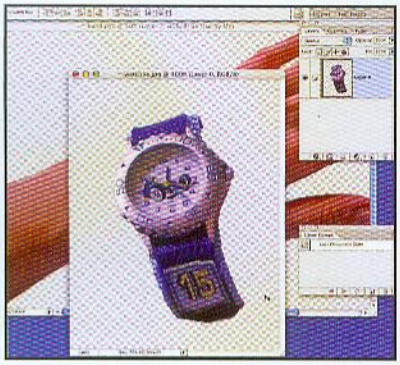
The new file browser in *Photoshop CS* is worth investigating before charging ahead with the project. As well as showing you image thumbnails, you can use the browser to add keywords to images which can then be used for file searches. Selected files can be opened with a double-click, or by typing Command-O (Mac) or Ctrl-O (Windows), or by clicking on File in the browser's minj menu bar and choosing the Open command.



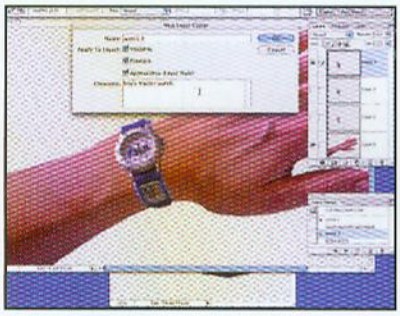
4 Just as you did with the first watch, drag and drop this second watch into the hand.psd window using the Move tool. Use the Transform> Rotate (Edit menu) feature to put the new watch in the same position as the first one, albeit in its own new layer.



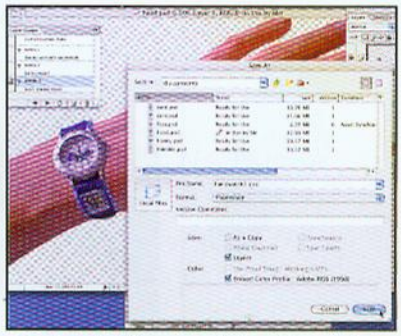
5 Hide Layer 1 (the first watch) by clicking on the eye icon next to it in the Layers palette, leaving just the hand and the new watch in view. Add a new layer comp to the Layer Comps palette, giving it a name (watch 2) and descriptive comment.



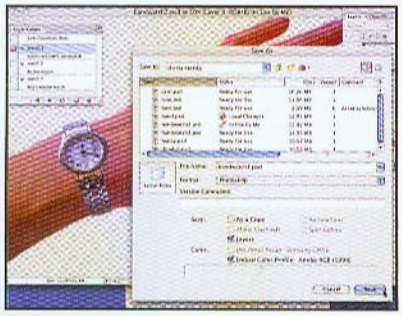
6 Return to the source files once again, this time opening the image file 'watch3a.jpg'. As before, crop into the watch area, enhance the colours and turn it into a cut-out using the Extract filter.



7 Drag and drop this third watch into the hand.psd window and move it into position using the Transform feature. Hide Layer 2 (the second watch) and add a new layer comp to the Layer Comps palette, giving it a name (watch 3) and descriptive comment.



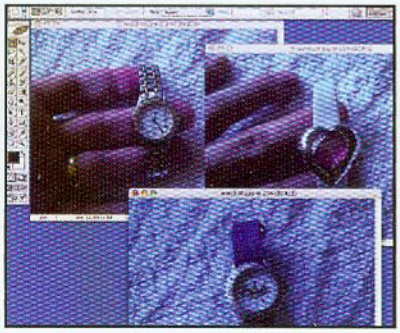
8 Go to the File menu and choose Save As. Save the image in *Photoshop* format to your Version Cue project, but this time give it a new file name, handwatch3.psd, to distinguish it from the hand.psd original state.



9 Click next to watch 1 in the Layer Comps palette to call up the first watch layer view. Save it to your Version Cue project with the name 'handwatch1.psd'. Switch to the watch 2 layer comp and save this to your Version Cue project as 'handwatch2.psd'.

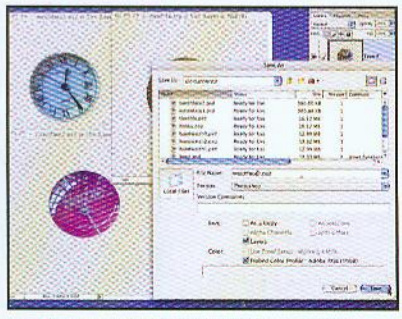
Part 8: Preparing watch faces

Crop, enhance and extract individual watch faces for use later in the project...



1 There's nothing new in the following set of tasks, but we need to prepare some more graphics for the project. Open watch1b.jpg, watch2b.jpg and watch3b.jpg from the still_images sub-folder on the cover CD.

2 Using techniques learnt from earlier in the project, crop more closely into the watch faces and enhance their appearance for colour and clarity. Again, you'll find that the Shadow/Highlight feature saves you a lot of time here.



3 Select the watch faces using the Elliptical Marquee tool, apply the Inverse command under the Select menu and erase the backgrounds by tapping the Backspace key. Save each of these three watch faces in *Photoshop* format to your Version Cue project as watchface1.psd and so on.

Part 9: Running text along a path

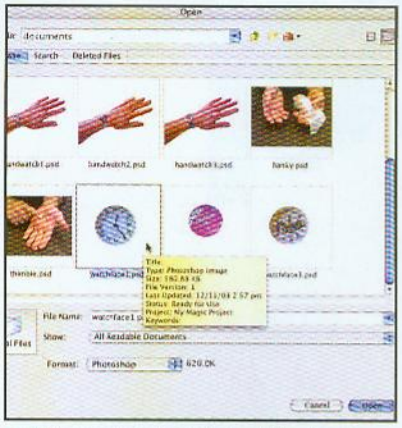
Create a basic logo by running live and re-editable text along a vector path around an image...

Type path performance

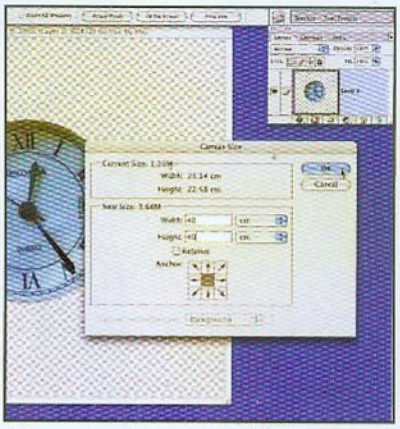
You will notice almost immediately one drawback of editing type on a vector path in *Photoshop CS:* everything slows down to a crawl. It's a welcome new feature to the program, but perhaps not quite the most sprightly in terms of performance. If you need to design type on a path in earnest, we recommend you try using the type-on-a-path features in *Illustrator CS* or *InDesign CS* instead, depending of course upon your workflow.

Version Cue synchronisation

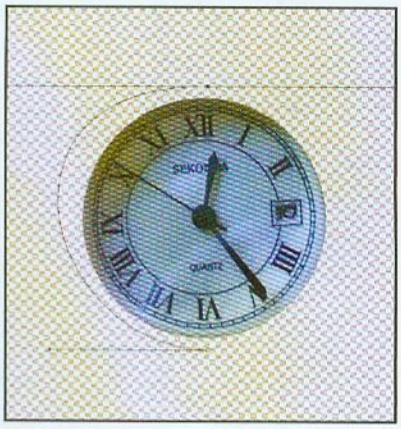
Remember to save all documents for this complete tutorial within the Documents folder of your Version Cue project. You can, of course, save locally or anywhere you like while you are working on a document, but you must always finish by saving it back to Version Cue before closing. If all documents are closed but the Version Cue file list reckons one of them is 'In Use By Me', select it in the list and apply the Synchronise command from the Project Tools pop-up (the red 'executive case' button).



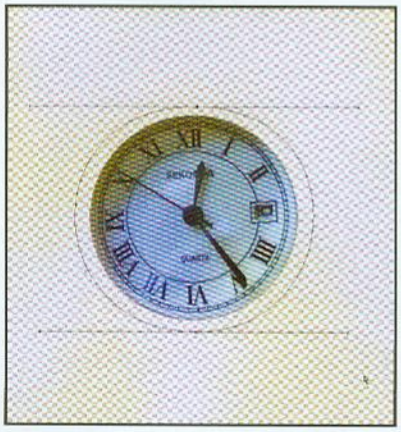
1 Keep your newly created watchface1.psd image open, and close the others. If this image is not already open, open it now from your Version Cue project's Documents folder. Note that it's the traditional looking watch face we want.



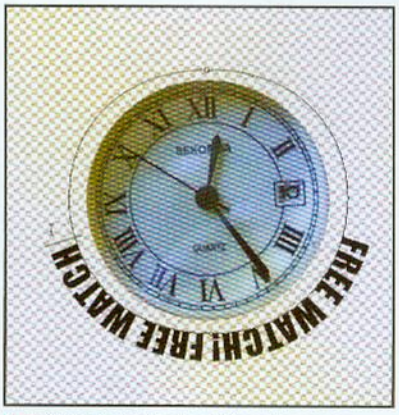
2 Give yourself some extra working space around the watch face area by increasing the canvas size. Do this by choosing Canvas Size from the Image menu and roughly doubling the Width and Height values.



3 Switch to the Pen tool and click on the Paths button in the Options bar. Click once under the watch face and drag to the left. Let go, then click above the watch face and drag to the right. You've created a curved path.



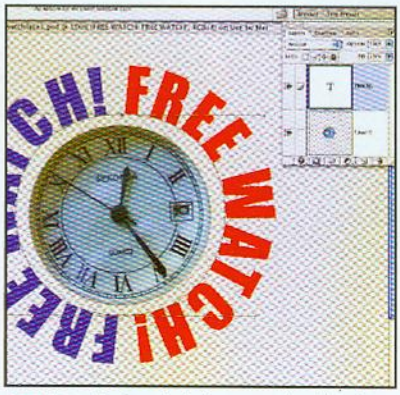
4 Click back on the originating point under the watch face and drag to the left again. This completes the path in roughly the shape of a circle around the watch face.



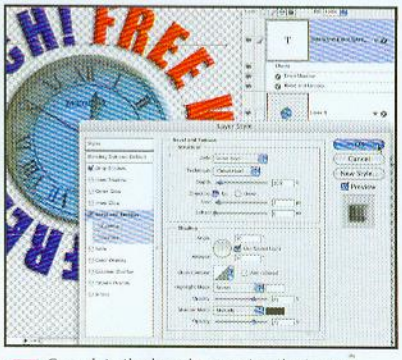
5 Switch to the Type tool. Move the mouse cursor over the circular path and you'll notice that the cursor changes to indicate type-on-a-path handling. Click once on the path and type some text: FREE WATCH! FREE WATCH!

6 Select the text by dragging over it with the Type tool. Adjust the font and type size using the controls in the Options bar. You want a fat sans serif face and a type size which will fill out the circle as shown.

7 Click on the palette toggle button in the Options bar to call up the Character palette. Select half the text, click on the Colour patch in the Character palette and choose a deep red.



8 Using the same technique, re-colour the other half of the text a strong blue. If necessary, switch to the Direct Selection tool and adjust the vector path so it's more circular.



9 Complete the logo by opening the Layers palette from the Window menu and clicking on the Add A Layer Style button. Apply a Drop Shadow and Bevel And Emboss style to the text, and maybe a smooth bevel to the watch face layer too. Save the result as 'freewatch.psd'. ca-p

SECTION **THREE**

Making objects in Illustrator CS

In this section, we complement our *Photoshop* elements with some magic objects created in *Illustrator*...

The new 3D Effect tools in *Illustrator CS* are used to create impressive results in this section of the tutorial. We show you how to use the 3D Revolve feature to bring a magic wand to life. And then we use the Extrude & Bevel effects to create a set of translucent dice and a handful of scattered playing cards. We finish by magicking up some title text using *Illustrator*'s advanced type-handling features and the program's new Scribble effects.

All the components needed for this tutorial can be found on the cover CD. Navigate through the following folders: Software\Tutorials\Magic\Dual\still_images.

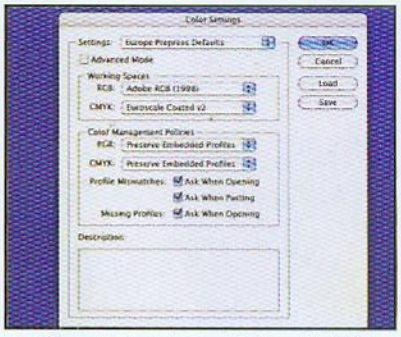
Part 1: Setting up

Make sure that *Illustrator's* colour management settings are consistent and that Version Cue is enabled...

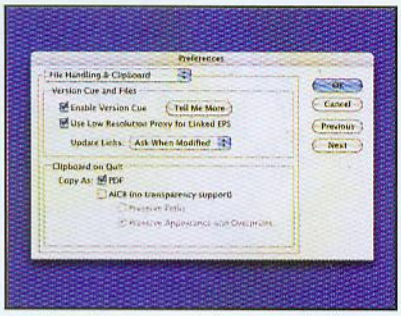
Colour management revisited

As mentioned in the *Photoshop* tutorial, the Europe Prepress Defaults are not necessarily the ideal colour management settings. However, it's important that whichever settings you do choose, the same settings should be selected in all your design programs. The Europe Prepress Defaults are as good as any default – just make sure they're selected in *Illustrator* as well as *Photoshop*. Later on, we'll select them in *InDesign* too.

1 Launch *Illustrator CS*. This Welcome dialog window appears at each launch unless you untick the 'Show this dialog at startup' option at the bottom. For now, click the Close button.



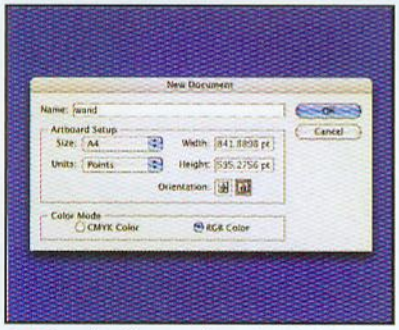
2 Open *Illustrator's* Colour Settings. You'll find these under the Edit menu, or you can just type the keyboard shortcut Command-Shift-K (Mac) or Ctrl-Shift-K (Windows). Choose Europe Prepress Defaults at the top and click OK.



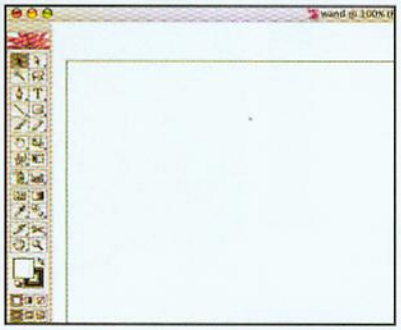
3 Open the program Preferences under the Illustrator menu (Mac) or Edit menu (Windows), or type Command-K (Mac) or Ctrl-K (Windows). In the File Handling & Clipboard section as shown, tick Enable Version Cue. Click OK to close the dialog box.

Part 2: Working with shapes

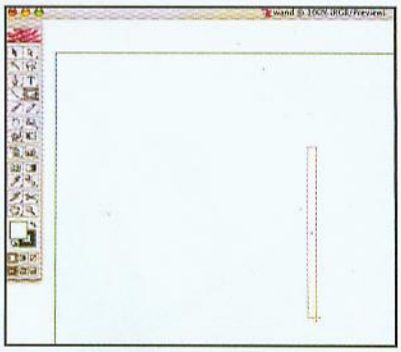
Let's begin with a gentle introduction to creating and duplicating shapes then colouring them...



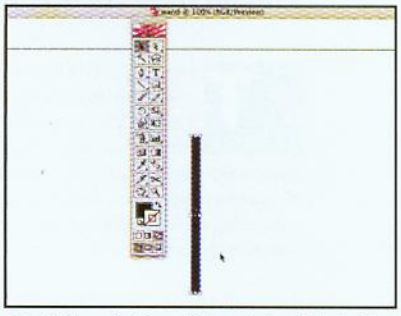
1 From the File menu, choose New. In the New Document dialog window, specify the Artboard Setup to be A4 Size, choose landscape for Orientation, and select Points for Units. The Colour Mode should be RGB Colour. Click OK.



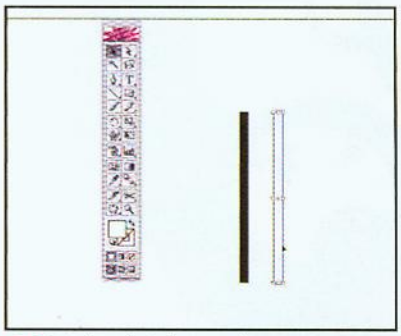
2 When the new document appears, double-click on *Illustrator's* Zoom tool in the Tools palette. This will switch the zoom value to 100 per cent (actual size). If your screen is covered with floating palettes, close them all now.



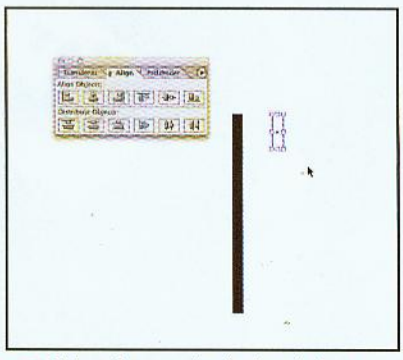
3 Select the Rectangle tool. Click and drag a tall, thin vertical rectangle in the middle of your page and let go of the mouse button when it looks similar to the one here.



4 Click on the Swap Colours button (it looks like a curved, double-headed arrow) next to the Stroke and Fill buttons in the Tools palette. This fills the rectangle with black and makes the stroke white. Click on the None button below to make the stroke no-colour.



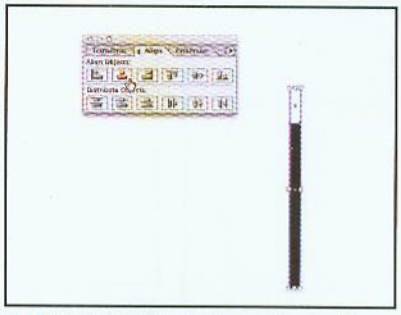
5 Switch to the Selection tool (you can type V as a shortcut). Click on the rectangle, hold down the Option key (Mac) or Alt key (Windows) and drag to the right. This produces a copy. Fill this second rectangle with white.



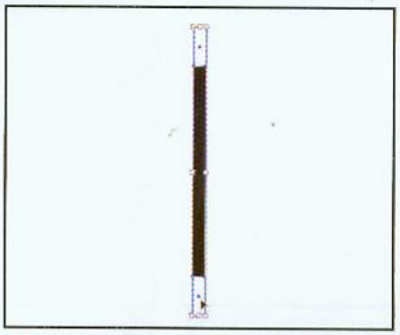
6 Click on the centre handle along the bottom of this rectangle and drag upwards to shorten it. Then Open the Align palette from the Window menu ready for the next task.

Colour shortcuts

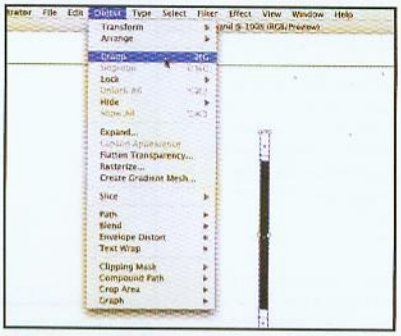
It's well worth learning keyboard shortcuts for the Tools palette. Most tools can be selected in *Creative Suite* with a single key. This also applies to the colour buttons below the tools. Toggle between the Fill and Stroke by typing X. Switch the colours around between Fill and Stroke by typing Shift-X. Return the Stroke and Fill colours to their default black-and-white by typing D. Just don't use these shortcuts while editing text!



7 Select both rectangles by dragging over them both, or by shift-clicking them, or by typing Command-A (Mac) or Ctrl-A (Windows) to Select All. Click on the Horizontal Align Centre button in the Align palette. The two rectangles are now aligned.



8 Click on the white rectangle only, then hold down Option-Shift (Mac) or Alt-Shift (Windows) as you drag downwards. This creates a duplicate white rectangle which you can place at the bottom as shown.



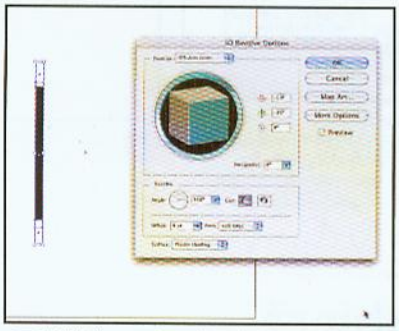
9 If you hadn't guessed it, you have created a graphic of a conjuror's magic wand. To finish, select all three rectangles together and group them from the Object menu or by typing Command-G (Mac) or Ctrl-G (Windows).

Part 3: Using 3D Revolve

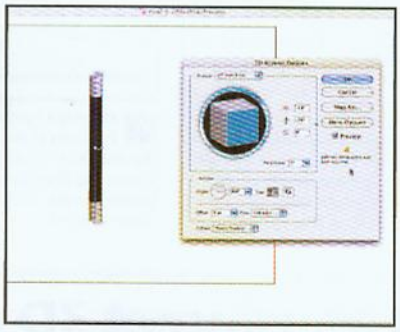
Turn flat artwork into a symmetrical 3D object complete with perspective and lighting effects...

Version Cue memory

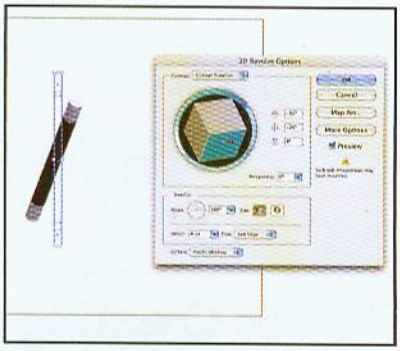
Version Cue support is an option in *Creative Suite*. Not launching Version Cue at all will save you memory, while not enabling support in each program's Preferences will save you even more memory. Lack of RAM becomes most noticeable when you have two *Creative Suite* programs open at once and then launch a third. However, bear in mind that Version Cue does not grab its full memory allocation straight away, but keeps the figure (128MB by default) ready for use when required.



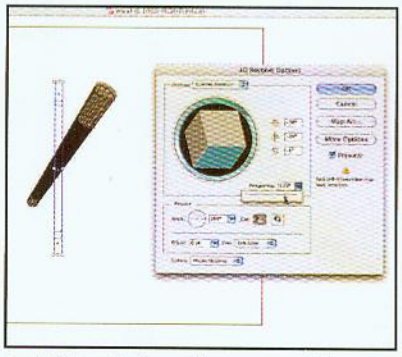
1 With the wand graphic still selected, click on the Effect menu, drag down to 3D and choose Revolve from the sub-menu. This opens the 3D Revolve Options dialog window. Make sure you can see the graphic to one side.



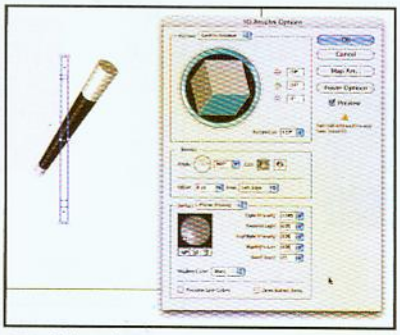
2 Tick the Preview option on the right. By default, this should have the effect of sweeping the flat artwork around into a 3D object using its left edge as a central axis. Ignore the 'Path self-intersection...' warning underneath.



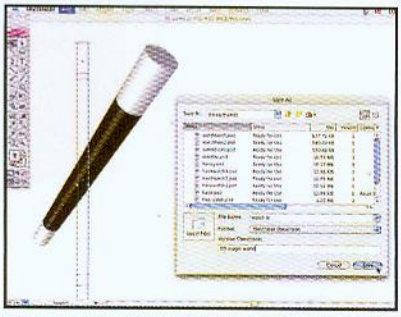
3 Click and drag on the cube in the dialog window. This produces a corresponding spatial rotation in the previewed 3D artwork on your page. Also try dragging on the cube's outer ring.



4 Click on the Perspective pop-up and drag on the slider control. This adds a lens perspective to your 3D graphic, adding a bit of dynamism and helping avoid that isometric look.



5 Click on the More Options button to reveal Bevel and Surface options. Choose Plastic Shading for the Surface and drag the white dot on the sphere control to alter the light source direction for the shading effect.



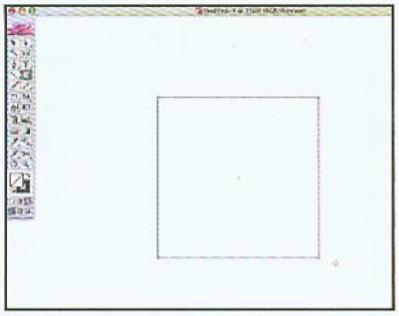
6 When you're happy, click OK to accept your changes. Choose Save As from the File menu, click on the Version Cue button and navigate to the Version Cue project you set up at the beginning. Save the graphic in regular *Illustrator* document format and close it.

Part 4: Preparing symbols

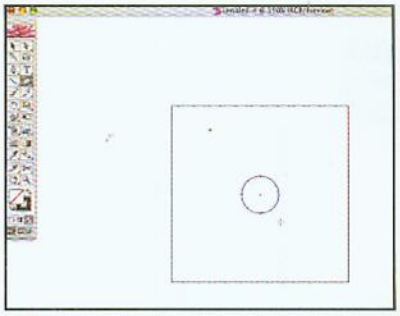
Design some graphics which will then be saved as *Illustrator* symbols for applying to 3D surfaces later on...

Symbol naming

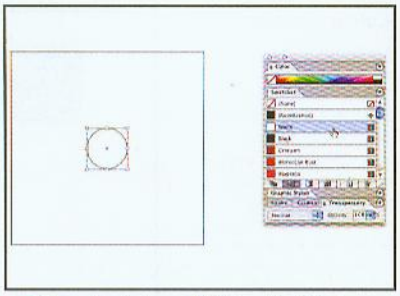
Try to get into the habit of naming your custom symbols. As you can see in our tutorial, without the names it would be impossible to tell one symbol from another using the thumbnail previews (which are solid white). Even when there's a visible thumbnail, it's often very difficult to recognise, especially when you're sharing your custom symbols with colleagues in a workgroup. Special symbols for corporate logo effects and object surfaces are easily spotted if you name them as such.



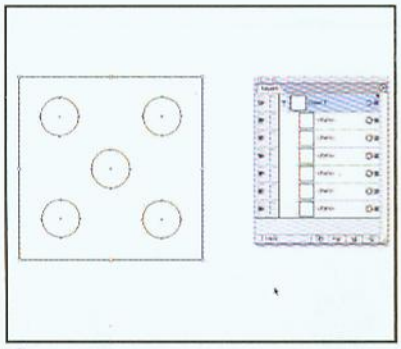
1 Create a new document as before, again using the Rectangle tool. This time, click on the blank page and hold down the Shift key as you drag to the right, thus drawing a perfect square. Give it a Fill of No Colour.



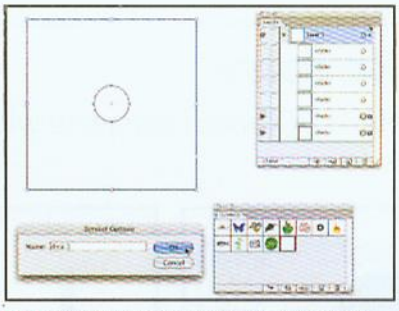
2 Switch to the Ellipse tool (it's in the Rectangle tool flyout). Hold down the Option key (Mac) or Alt key (Windows) and click in the centre of the square. Hold down Shift as well and drag to create a perfect circle dead in the centre.



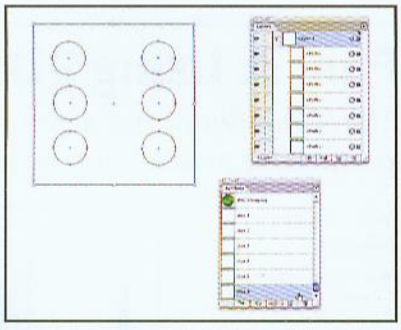
3 Open the Colour palette from the Window menu. Apply the colour None to the square's Fill and Stroke. Apply None to the circle's stroke but fill it with solid white. These objects are now invisible, so switch to Outline mode under the View menu.



4 Drag on the circle while holding down Option-Shift (Mac) or Alt-Shift (Windows) to create duplicates. Arrange five of them like dots on a gaming die, then open the Layers palette as shown.



5 Open the Symbols palette too. Click on the Eye icons in the Layers palette to hide all but the first circle. Select this circle along with the square and drag them as a pair onto the Symbols palette. Double-click on the new symbol and name it 'dice 1'.



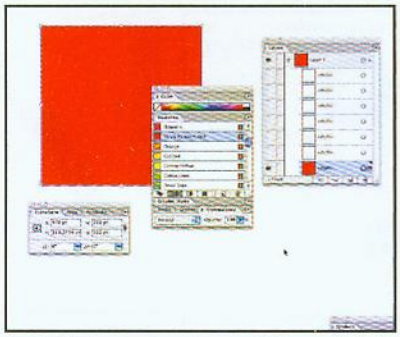
6 Show and hide the circles in turn to produce each variant of die dots, each time dragging them with the square to the Symbols palette and renaming the new symbol appropriately. You will need to shift things around for the six, of course.

Part 5: Creating a translucent 3D object

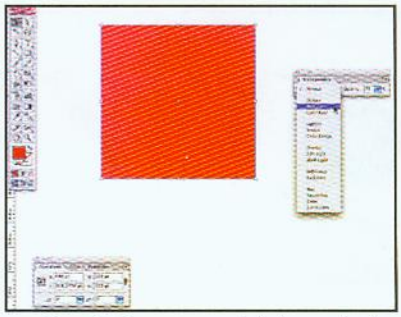
Turn a plain square into a solid, translucent 3D object with custom surface mapping and lighting...

Transparent 3D

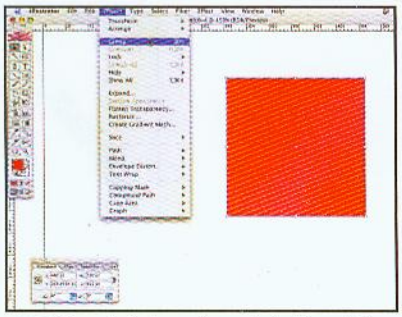
It's important to follow this tutorial sequence when trying to create translucent 3D objects. You must make the original 2D shape partly transparent first, then group that shape (even if it's the only shape), and finally tick the Draw Hidden Faces option in the 3D Options dialog. Only after having done all this should you tick the Preview option. If you do these tasks in the wrong order, the 3D object will not appear translucent inside.



1 With the previous document still open, hide all the circles using the Layers palette. Select the square and fill it with red, switching back to Preview mode under the View menu. Open the Transform palette from under the Window menu.



2 Open the Transparency palette from under the Window menu if it's not already open or attached to another palette. With the square still selected, change its transparency blending mode to Multiply and reduce opacity to somewhere between 60 and 75 per cent.



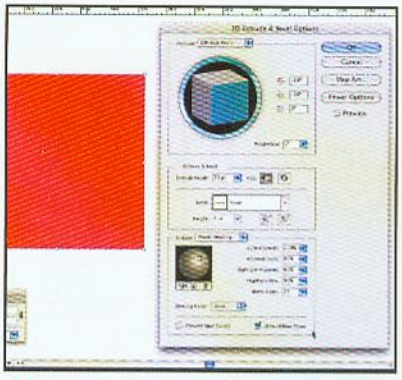
3 This next step is very important, although it may seem a bit odd. With the square still selected, apply the Group command from under the Object menu, or type Command-G (Mac) or Ctrl-G (Windows). Unless you do this, the subsequent 3D transparency effect won't work.

Surface shading

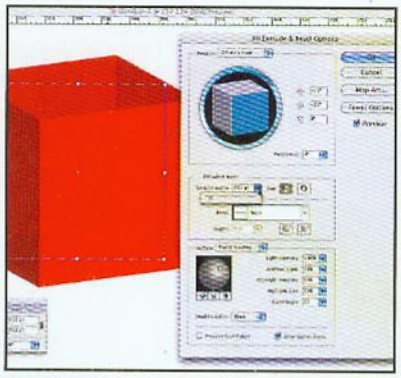
Illustrator CS offers three types of surface shading when generating 3D effects. The default is Plastic Shading, which produces a smooth and slightly shiny look. Intensifying the highlight values and placing the light source appropriately will enhance the shininess. Diffuse Shading produces a matt surface without obvious spectral highlight effects. The third type is Wireframe, which, although not exactly a surface effect at all, can be used for creating impressive architectural and special see-through effects.

Thumbnail previews

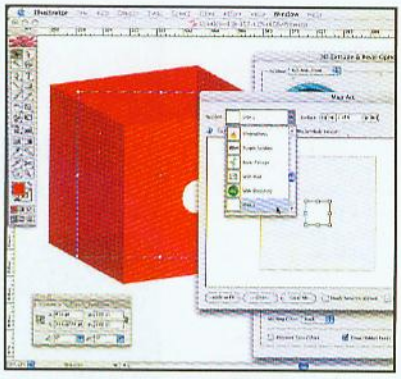
One of the benefits of using Version Cue to organise your work, even if you work alone, is that it produces big, clear document thumbnails. You can browse these at any time from any File Open, Save or Place dialog window when Version Cue is enabled. Otherwise, *Creative Suite* programs can generate thumbnail icons for *Photoshop* and *Illustrator* graphics which you can see from your Mac or Windows desktop. These thumbnail icons are very small, though, and can be misleading. You might want to try browsing them with *Photoshop*'s file browser.



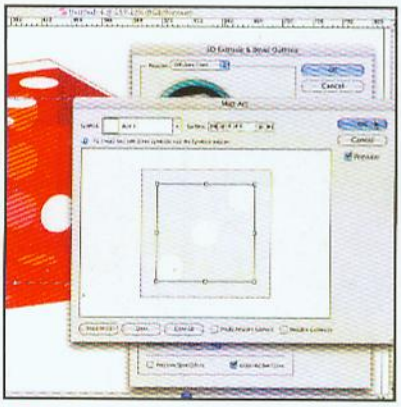
4 Go to the Effect menu, drag down to 3D and choose Extrude & Bevel. Do NOT tick the Preview option yet. Instead, click on the More Options button and tick the Draw Hidden Faces option right at the bottom of the dialog window.



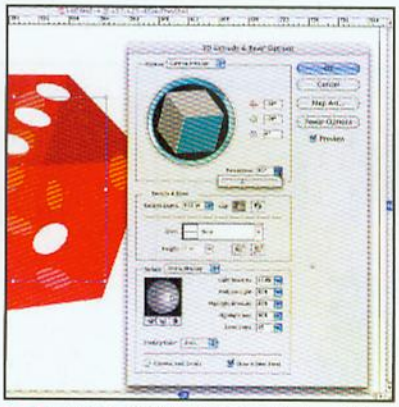
5 Take a look in the Transform palette to find out the size of the square (in the H and W fields). Enter this same figure for the Extrude Depth or select it using the slider control. Now you can tick Preview. The square becomes a translucent cube.



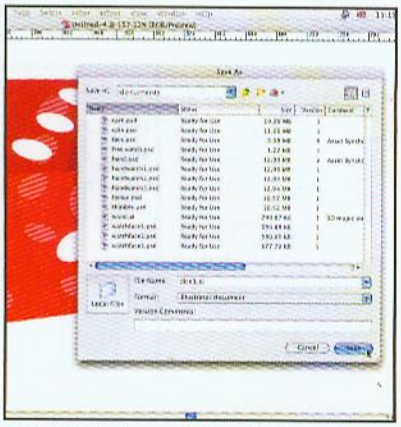
6 Click on the Map Art button. From the Symbol pop-up at the top left of the Map Art dialog window, scroll down and select the 'dice 1' symbol you created earlier. This puts the single white circle at the front of your red cube.



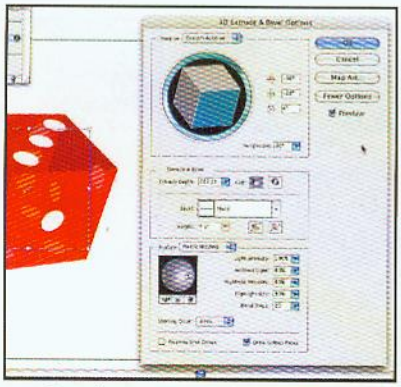
7 Click on the Surface arrows to switch between the six surfaces of the cube, each time applying one of the dice symbols from the Symbol pop-up list. Remember that on a real die, opposite sides add together to make seven. Click OK when you've mapped all six sides.



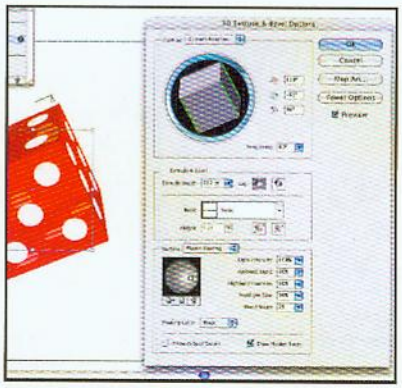
8 Back in the 3D Extrude & Bevel Options dialog, give the cube (now looking like a translucent plastic gambling die) a slight rotation and an increase in Perspective to around 50 or 60 degrees. You may also want to adjust the light source if the sides are too dark.



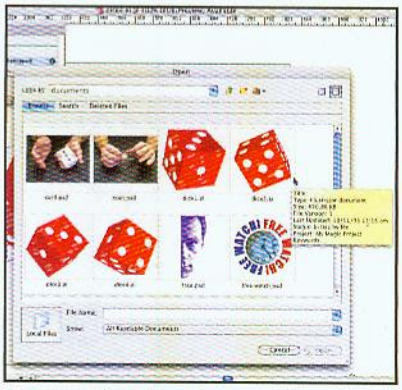
9 Click OK. Choose the Save As command under the File menu and navigate back to your Version Cue project's Documents folder. Save the 3D cube as an *Illustrator* native document with the file name 'dice1.ai'.



10 Open the Appearance palette from the Window menu and select the 3D cube if it isn't already selected. Double-click on the 3D Extrude & Bevel (Mapped) item in the Appearance palette to re-open the 3D Options dialog window.



11 Rotate the cube to a position different from where you left it the first time round, but don't touch the Surface options. Click OK and save this altered cube to your Version Cue project as 'dice2.ai'.



12 Repeat the last two steps a couple more times to create, and save, various tumbling dice graphics. You can check what they look like side by side without opening them – just view your Version Cue project folder by thumbnail.

Part 6: Creating tumbling cards

Fool *Illustrator's* new 3D Extrusion feature into creating perspective effects for flat artwork with bitmap surfaces...

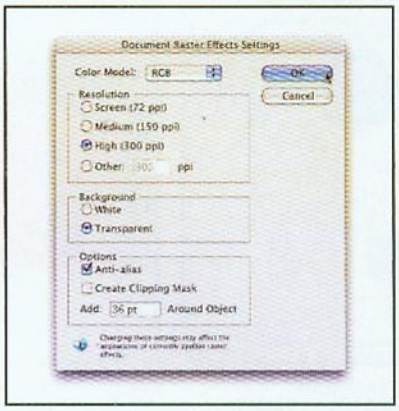
Raster Effects Settings

These settings apply to bitmap images when they're manipulated in an *Illustrator* document. Placing a bitmap, such as the playing card scans, brings the original image onto the page at its original resolution. But as soon as you stretch that image or tweak it with an envelope or — in our case — map it onto a 3D perspective surface, the Raster Effects Settings come into play. The default of 72dpi will not suffice for print output, so we change it in this tutorial to 300dpi.

Version Cue synchronisation

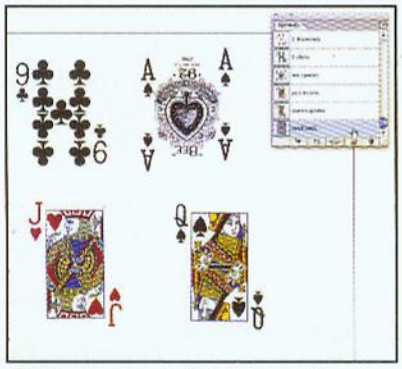
Remember to save all documents for this complete tutorial within the Documents folder of your Version Cue project. You can, of course, save locally or anywhere you like while you're working on a document, but you must always finish by saving it back to Version Cue before closing. If all documents are closed but the Version Cue file list reckons one of them is 'In Use By Me', select it in the list and apply the Synchronise command from the Project Tools pop-up (the red 'executive case' button).

1 Launch *Photoshop* again and open the playingcards.jpg image file, found inside the still_images sub-folder supplied on the *Computer Arts Projects* cover CD. Use basic *Photoshop* skills to rotate, crop and separate the six playing cards into separate image files. Save them to your Version Cue project's Documents folder.

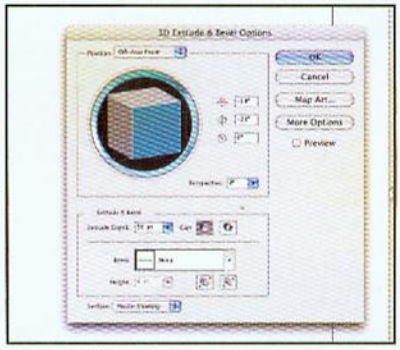


2 Quit *Photoshop* and switch to *Illustrator*. Create a new document as before. Immediately, go to the Effect menu and choose the Document Raster Effects Settings command. Change the Resolution to High (300dpi) and click OK.

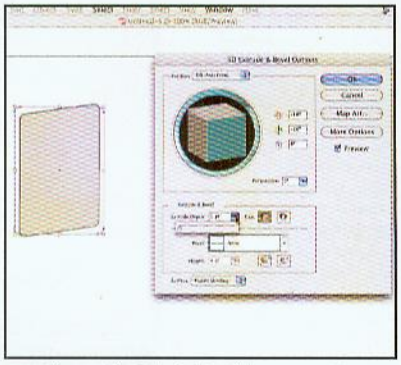
3 Go to the File menu and choose the Place command. One by one, locate your individual playing card images and bring them onto the page. If you see a *Photoshop* Import Options prompt like the one shown here, choose the 'Flatten Photoshop layers...' option and click OK.



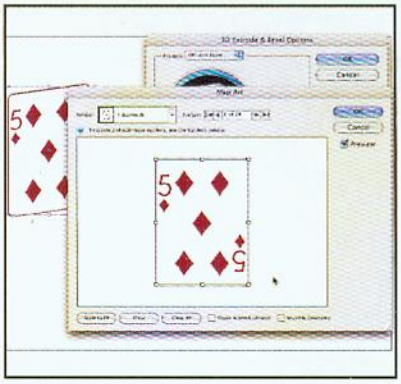
4 Once you've got all six playing card images on the page, drag them one at a time to the Symbols palette. Don't forget to double-click on each symbol afterwards so that you can rename them appropriately.



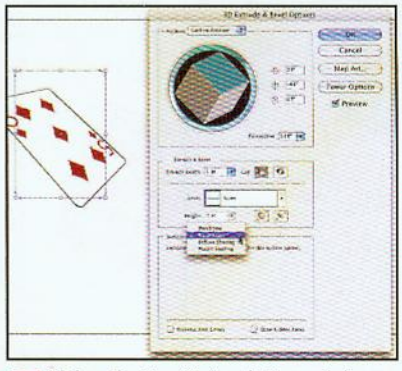
5 Select all the playing cards on the page and tap your Backspace key to delete them. Switch to the Rounded Rectangle tool and draw a playing-card-shape rectangle. Give it a black stroke and a white fill, then choose Extrude & Bevel from the 3D sub-menu under the Effect menu.



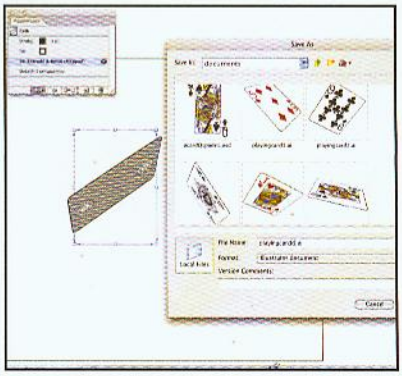
6 Change the Extrude Depth to a mere 1pt and tick the Preview option. This turns your rounded rectangle into a flat object in 3D space. Why not use the 3D Rotate effect instead? Click on the Map Art button to find out...



7 Here you can map any of the playing card images onto the front (Surface 1) of the rounded rectangle object. Rescale and reposition the image as necessary and click OK. You can't do this in the 3D Rotate effect.



8 Click on the More Options button and choose No Shading from the Surface pop-up. Then adjust the 3D object rotation and increase the Perspective value slightly to produce a more striking 3D perspective effect. Click OK and save this 3D playing card to your Version Cue project.



9 As in the previous tutorial, use the Appearance palette to re-open the 3D Extrude & Bevel Options dialog, apply a different Map Art surface (another playing card), change the rotation and save it with a different name. Repeat for all six cards.

Part 7: Producing type effects

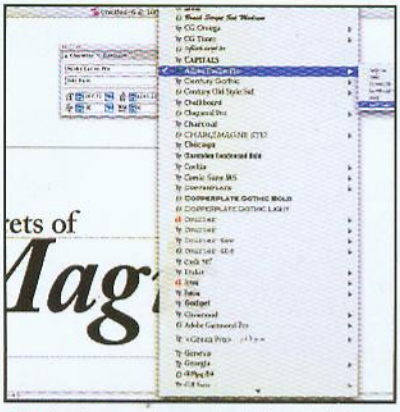
Advanced type handling and OpenType support extends *Illustrator's* ability to create original text effects and logos...

More type

This tutorial only touches on the extensive type handling features newly introduced with *Illustrator CS*. In addition to OpenType support, a great deal has been added with respect to optical character alignment, justification and multi-line paragraph composition in columns. However, these features are also found within *InDesign CS* and you'll cover them a couple of pages further on within our *InDesign* tutorial.

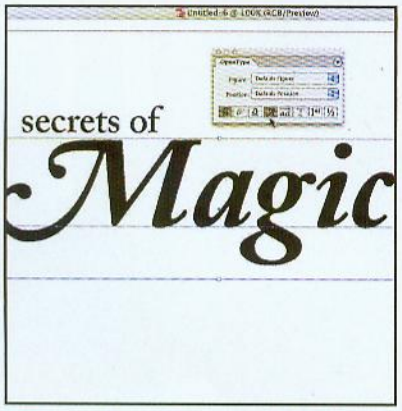
More scribbling

Illustrator CS is the first upgrade of the program not to be accompanied by new tools. The Scribble effect is probably the nearest thing to a new tool, though, so it's worth investigating further. It can only be applied to strokes and fills simultaneously to produce highly convincing hand-drawn effects from plain vector shapes. However, with Distort effects already available for stroked paths, it's good to see something similar is now available for fills.



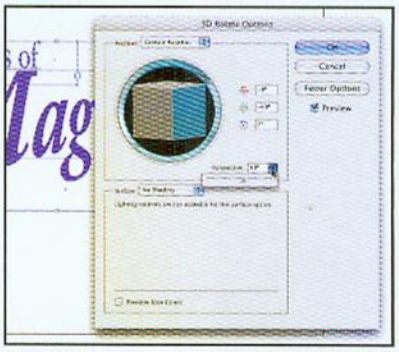
1 Create a new document as before. With the Type tool, click and drag two text frames. Type 'secrets of' in one, and the word 'Magic' in the other. Press Command-T (Mac) or Ctrl-T (Windows) to call up the Character palette and change the font to Adobe Caslon Pro.

2 Make the first text frame smaller using Bold style, and the Magic frame much bigger using Bold Italic. Select all the text and tighten the tracking automatically by choosing Optical from the Kern/Track pop-up in the Character palette.

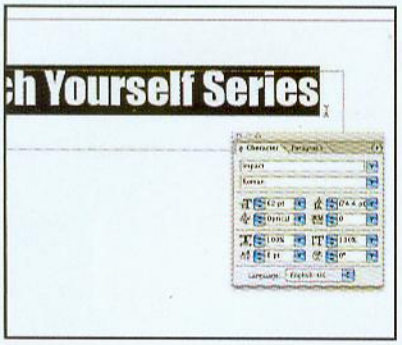


3 Because Adobe Caslon Pro is an OpenType font, you can have some fun with it. Go to the Window menu, drag down to Type and choose OpenType. Select the word Magic (or just the 'M') and click on the Swash button in the OpenType palette. The 'M' now swashes out!

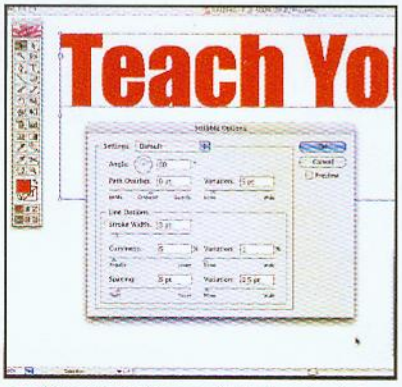
4 Take a moment to colour the text. Open the Colour palette from the Window menu. To help you view the colours on screen as you apply them, switch to the Selection tool and click on a text frame before choosing colours from the palette.



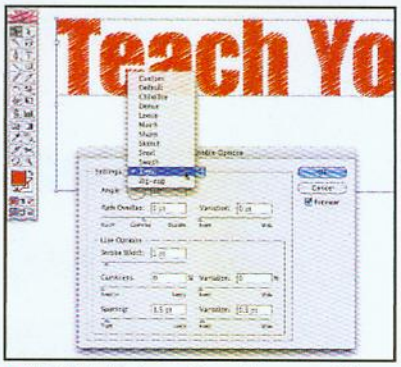
5 Select both text frames together. Go to the Effect menu, drag down to 3D and choose Rotate from the sub-menu. Tick the Preview option and rotate the text to the right slightly. Add a little perspective for good measure, and set the Surface to No Shading.



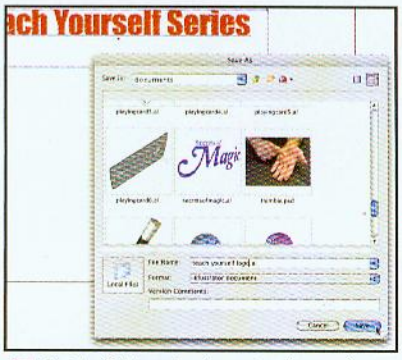
6 Having saved that 3D text logo to your Version Cue project in *Illustrator* native format, close it and create a new document as before. Drag out a new text frame and enter the words 'Teach Yourself Series' as shown. Apply a thick-set sans serif font and increase the point size.



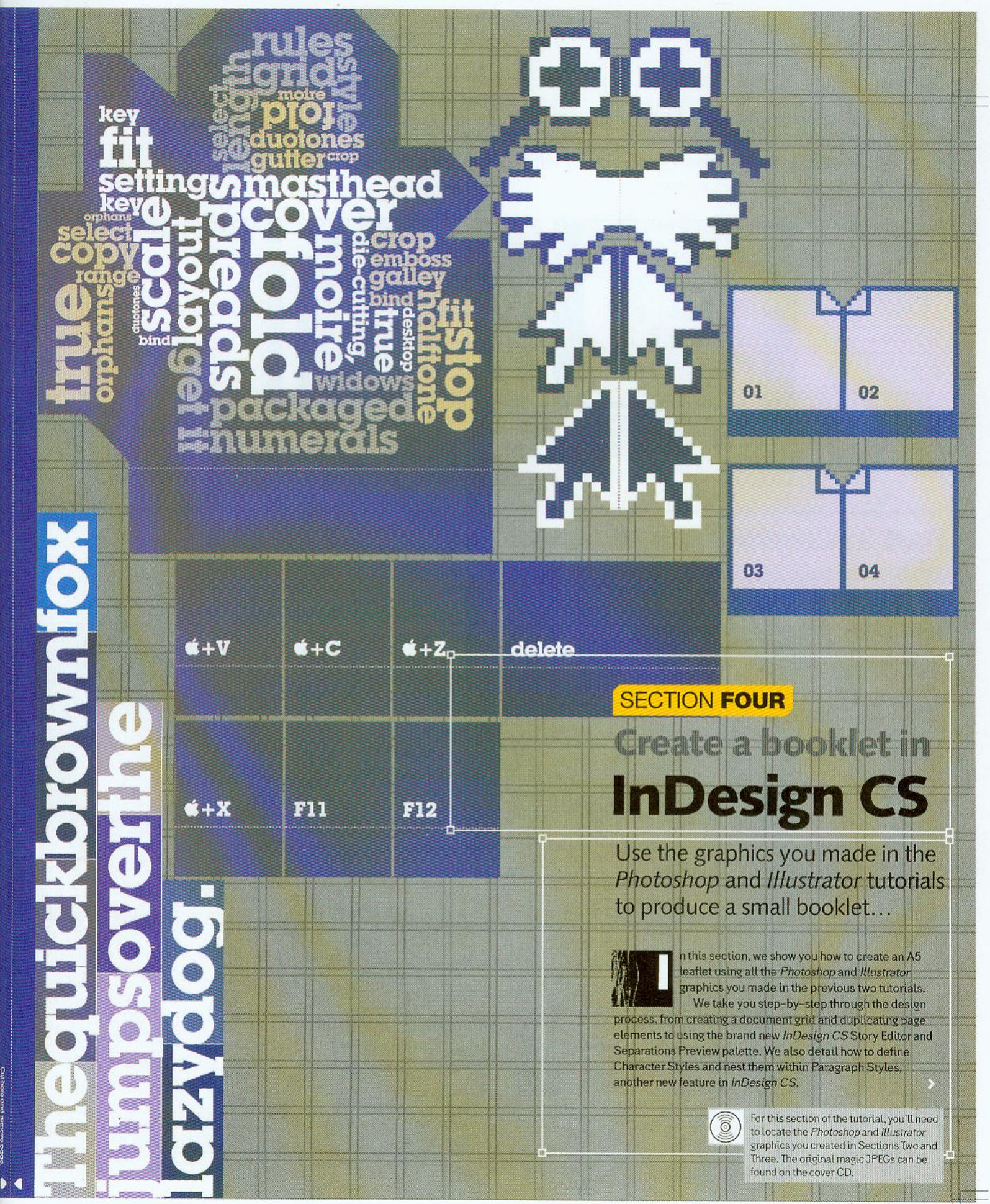
7 Select the text frame with the Selection tool and apply a colour as before. Then go to the Effect menu, drag down to Stylise and choose Scribble from the sub-menu. This opens the Scribble Options dialog window as shown.



8 Tick the Preview option and try some of the presets from the Settings pop-up. Most of these are designed for large fills or long strokes, but you should find that choosing Tight will produce a good result with little or no further adjustment. Click OK.



9 Finish off this section by saving this text graphic to your Version Cue project, again in *Illustrator* native format. Remember you can browse thumbnails of the project contents from within the File dialogs by clicking on the Thumbnail View button at the top right. cap



SECTION **FOUR**

Create a booklet in InDesign CS

Use the graphics you made in the *Photoshop* and *Illustrator* tutorials to produce a small booklet...

In this section, we show you how to create an A5 leaflet using all the *Photoshop* and *Illustrator* graphics you made in the previous two tutorials.

We take you step-by-step through the design process, from creating a document grid and duplicating page elements to using the brand new *InDesign CS* Story Editor and Separations Preview palette. We also detail how to define Character Styles and nest them within Paragraph Styles, another new feature in *InDesign CS*.

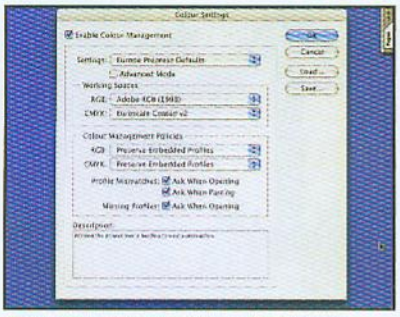
For this section of the tutorial, you'll need to locate the *Photoshop* and *Illustrator* graphics you created in Sections Two and Three. The original magic JPEGs can be found on the cover CD.

Part 1: Setting up

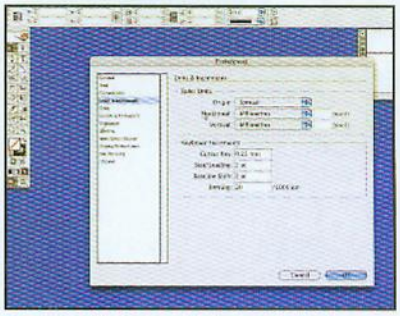
Ensure that colour management is consistent within *Creative Suite* and enable your Version Cue project...

Restore defaults

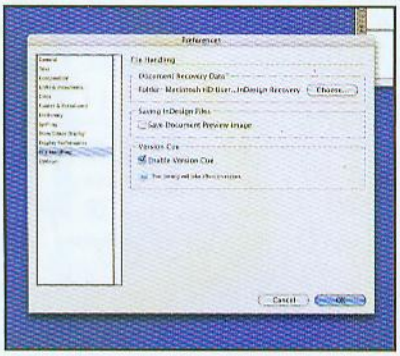
If you've already been playing with *InDesign CS*, tools and palettes may look different from those shown in the screenshots here. To make sure everything functions as in the tutorial, you should restore the program defaults by deleting a couple of temporary files: 'InDesign Defaults' and 'InDesign SavedData'. Close *InDesign CS* if it's running, then locate these files by name using the Search utility under Windows or the Find utility under Mac OS, and drag them to the wastebasket. Custom workspaces will not be affected.



1 Launch *InDesign CS*. Go to the Edit menu and choose Colour Settings. Tick the Enable Colour Management option and choose Europe Prepress Defaults from the Settings pop-up. This keeps *InDesign* in line with *Photoshop* and *Illustrator* so far.



2 Open the program Preferences by typing Command-K (Mac) or Ctrl-K (Windows), or you can choose the Preferences command from the InDesign menu (Mac) or Edit menu (Windows). In the Units & Increments section of the Preferences dialog window, set the Ruer Units to Millimetres.



3 Next, go to the File Handling section in the Preferences dialog window. Add a tick next to the 'Enable Version Cue' option. Click OK, quit *InDesign* and relaunch the program afresh.

Part 2: Creating a new document

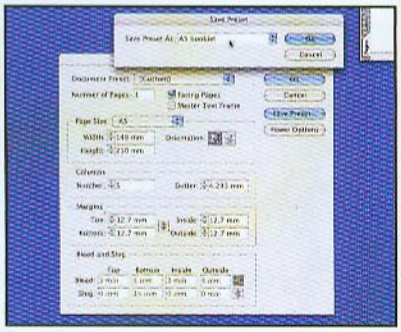
Establish the basic document grid and set bleed and slug values which can be used again and again...

Bleeds and slugs

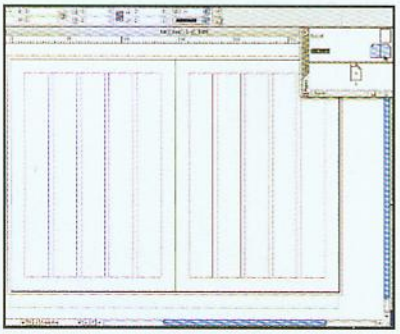
The term 'bleed' refers to the measure beyond a page's edge which will be printed when page objects are laid out to run off that edge. Bleed, therefore, simply compensates for any inaccuracy when printed copies are trimmed. 'Slugs' are usually bits of text which identify the document, issue dates, clients or whatever you like, which sit outside the trim of the printed page but can still be seen on printing plates, section signatures, page film and so on.

1 Type Command-N (Mac) or Ctrl-N (Windows) to call up the New Document dialog window. Choose A5 from the Page Size pop-up and set the Orientation to portrait. Change the number of Columns to 5.

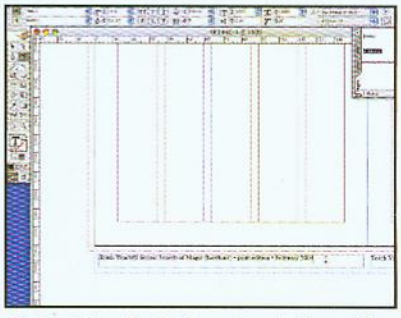
2 Click on the More Options button to reveal an extra section for Bleed and Slug measurements. Click the Link button to the right of the Bleed fields and enter 3mm in any of them. Enter 15mm in the Bottom field for the Slug.



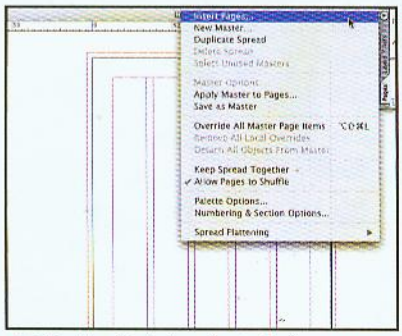
3 Click the Save Preset button. You'll be prompted to give this new preset a name; we used 'A5 booklet'. Click OK to make this preset available next time you create a new document. Click OK again to create this document.



4 The document will open with a single blank page showing. Open the Pages palette (either from the Window menu or by clicking on the Pages tab on the right-hand edge of your screen) and double-click on the A-Master master spread.



5 Note how the bleed area is marked by a red outline and the slug area by a blue outline beyond the page trim. Use the Type tool to draw a text frame in this slug area and enter some archival data. Copy this to another text frame under the other master page.



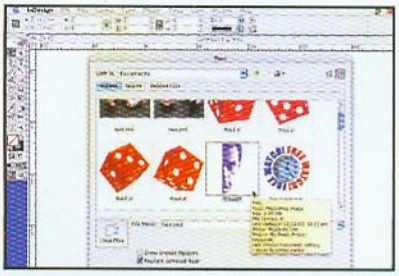
6 Double-click back on the single document page in the Pages palette. Click on the Pages palette menu button and choose Insert Pages. When prompted, specify that you want 3 pages to be added after page 1.

Part 3: Placing images

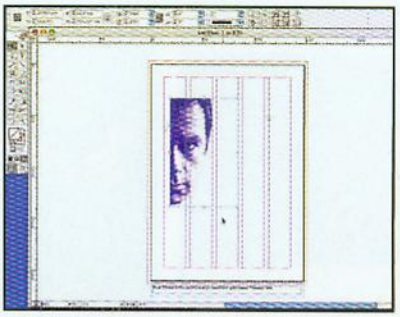
Begin slowly by learning how to place, resize, crop and move images you created earlier in the project...

Document presets

Once you've defined a Document Preset, there's no need to enter all the settings from scratch next time you want to create a document to the same specification. Just click on the File menu, drag down to Document Presets and choose your named preset from the sub-menu. This opens the New Document dialog window with the presets already entered. You can skip this dialog altogether by holding down the Shift key as you select the preset name under the File menu.

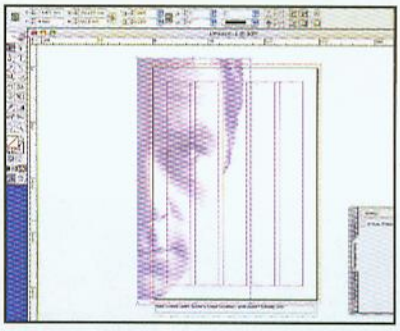


1 With page 1 open and ready, go to the File menu and choose Place. Alternatively, just type Command-D (Mac) or Ctrl-D (Windows). Click on the Version Cue button and navigate to your project's Documents folder. Locate the large colourised face image you created in *Photoshop* and click Open.

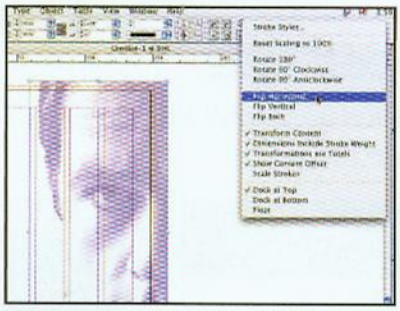


2 The cursor appears 'loaded' and ready to place the image. Click, drag and let go. Clearly, the image is too big to fit at its default size, so click the Fit Content Proportionately button on the Control bar at the top of the screen.

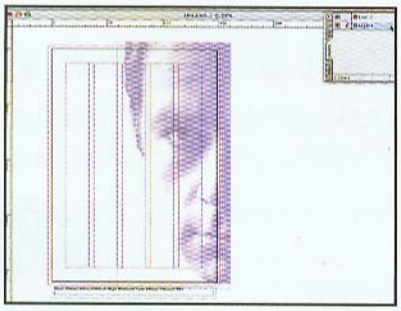
3 Resize the image by dragging on a corner handle of the image frame with the Selection tool while holding down Command-Shift (Mac) or Ctrl-Shift (Windows) on your keyboard. Dragging on the handles alone crops the image, while dragging with the Direct Selection tool repositions it inside the frame.



4 Resize and reposition the image roughly as shown. Open the Transparency palette from the Window menu or by clicking on its tab on the right-hand edge of the screen (if shown). Drag the opacity slider down from 100 to 45 per cent.



5 Press Command-C (Mac) or Ctrl-C (Windows) to copy the image to the clipboard. Use the navigation arrows at the bottom of the document window to go to the last page (page 4). Paste the copied image here, then apply the Flip Horizontal command from the Control palette menu.



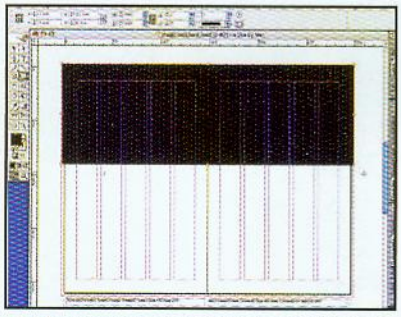
6 After repositioning the copied image as shown, open the Layers palette from the Window menu or by clicking on its tab. Lock the layer by clicking on the Lock toggle, then click on the Create New Layer button and click on Layer 2 to make it your new working layer.

Part 4: Using the Story Editor

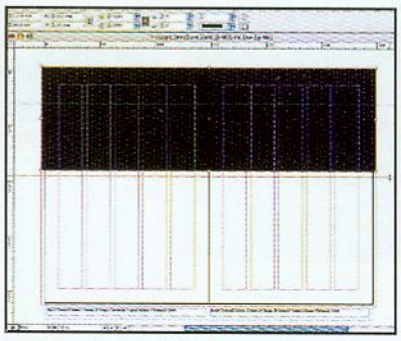
Discover one of the many uses for the new Story Editor even if you don't think you have enough text to warrant using it...

Fitting content

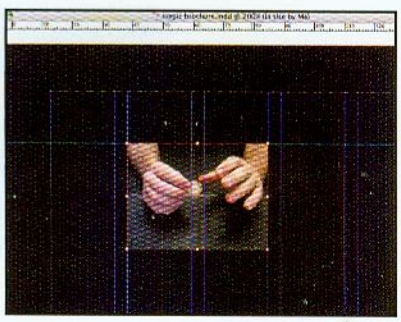
As well as the Fit Frame To Content and Fit Content To Frame buttons in the Control bar, you can conduct these tasks with keyboard shortcuts. After placing an image on a page, type Command-Option-Shift-E (Mac) or Ctrl-Alt-Shift-E (Windows) to fit the image within the frame proportionately, then type Command-Option-C (Mac) or Ctrl-Alt-C (Windows) to fit the frame to the image, essentially recropping to fit. Incidentally, you can also use the Fit Frame To Content command to shrink oversized text frames.



1 Use the document navigation arrows to go to the centre pages (pages 2 and 3). With the Rectangle tool, draw a large rectangle across the top half of the spread and click on the Swap Fill And Stroke button in the Tools palette to fill this area with black.



2 If you find it helpful, drag some horizontal snap-to guides down from the top ruler. This will ensure a symmetrical layout and will avoid you having to mess with the Baseline Grid for the purposes of this brief tutorial.

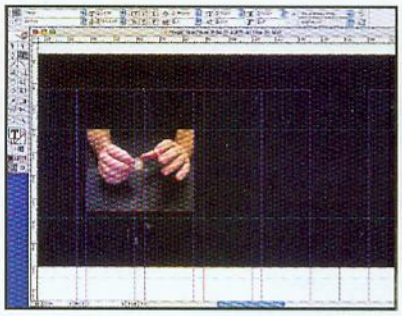


3 Type Command-Shift-A (Mac) or Ctrl-Shift-A (Windows) to make sure nothing is selected, then type Command-D (Mac) or Ctrl-D (Windows) to place an image. Locate the coin.psd image from your Version Cue project and place it, resizing the image to fit across two columns.

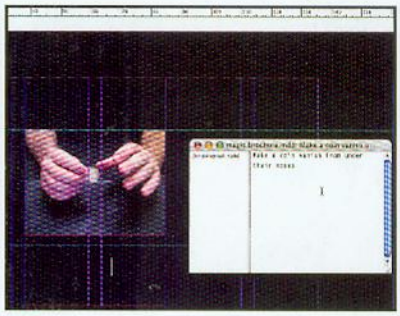
Using the Story Editor continued...

Saving versions

Don't forget to save this *InDesign* document to your Version Cue project's Documents folder, and keep saving it from time to time as you progress through the tutorial. With the document working in conjunction with Version Cue, you can then Save A Version (File menu) whenever you like, just as you did in *Photoshop* earlier. This frees you up to experiment with different layout designs, knowing that you can always return to a previously saved version.



4 Switch to the Type tool and click and drag a text frame underneath the placed image, again two columns wide. Type a heading or caption into the frame. You can't see it because it's black text on a black background.



5 Type Command-Y (Mac) or Ctrl-Y (Windows). This calls up the Story Editor, opening the text in the currently selected frame within its own word-processor-style editing window. Now you can read the text regardless of colour.

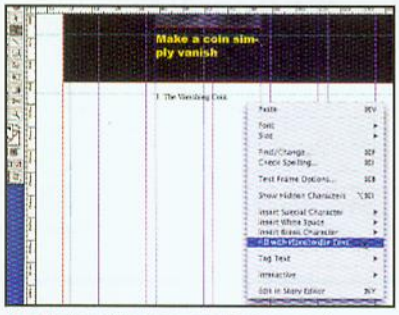
6 Use the Story Editor to change the text as desired. You can also select all or parts of the text in the Story Editor window and apply the usual font, size and styling changes to it. After you make changes here, the text in the layout updates too.

Part 5: Layout speed tips

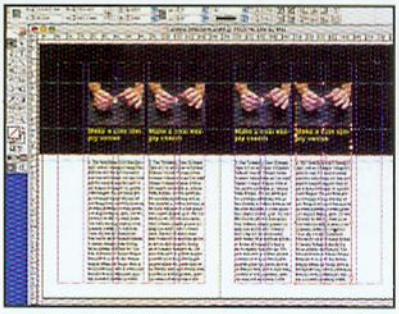
Duplicating page elements speeds up layout when the design is regular and the images are the same size...

Spread ruler guides

By default, ruler guides are specific to the page onto which they're dragged. This means that dragging a guide onto one page of a spread does not put that guide on the facing page. To make sure a ruler guide spans right across the spread, drag the guide downwards as normal, but then move your mouse cursor onto the left- or right-hand pasteboard area beyond the page trim before letting go.

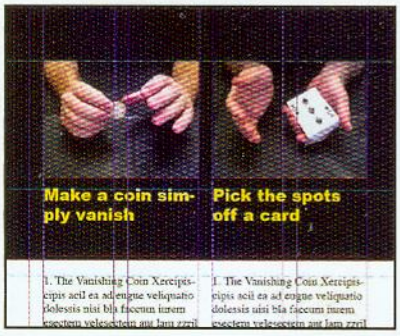


1 In the white area under the image and heading, draw a new text frame across two columns. Set the type size to 10pt in the Control palette. Type '1. The Vanishing Coin'. Then Control-click (Mac) or right-click (Windows) and choose Fill With Placeholder Text from the context menu.

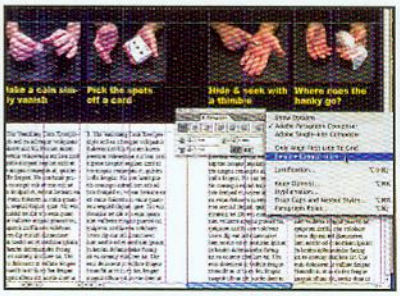


2 Switch to the Zoom tool and zoom out to view the whole spread. Switch to the Selection tool and Shift-click the image, heading and text frames to select all three. Hold down the Option key (Mac) or Alt key (Windows) and drag-copy the group three times as shown.

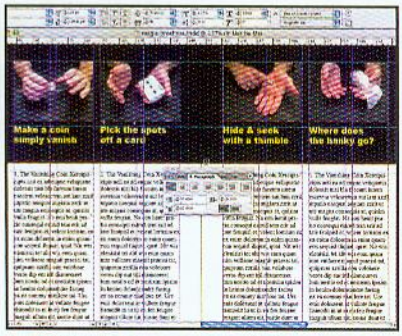
3 Click on the image at the top of the second column on page 2. Use the Place command as before and pick the card.psd image you created earlier. Note that the Replace Selected Item option is ticked. Click Open.



4 You'll find that the placed image takes on the size, crop and fit you already applied to the coin.psd image which was there before it. Double-click in the heading text underneath to activate the Type tool, then change the heading as shown.



5 Repeat this for the two columns on page 3, placing the thimble.psd and hanky.psd images from your Version Cue project. Edit the headings under each. Rebalance these headings by opening the Paragraph palette (Window menu) and using the Balance Ragged Lines command from its palette menu.



6 Compare this screenshot with the previous one to see the effect of applying the Balance Ragged Lines command. It uses built-in optical techniques to try to make all lines in a paragraph (in this case, the heading) as equal in length as possible.

Part 6: Nested Styles

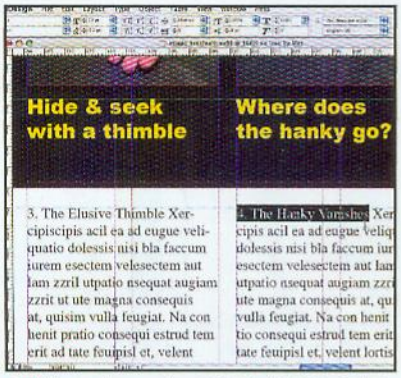
Automate complex character styling at the beginning of a paragraph by nesting Character Styles within Paragraph Styles...

Type shortcuts

Type-related palettes are collected under a Type And Tables sub-menu in the Window menu, which makes them a little awkward to open. It's easier to use keyboard shortcuts, and they're easy to remember too, because they use the letter 'T' for Type. Command-T (Mac) or Ctrl-T (Windows) calls up the Character palette. Command-Option-T (Mac) or Ctrl-Alt-T (Windows) calls up the Paragraph palette.

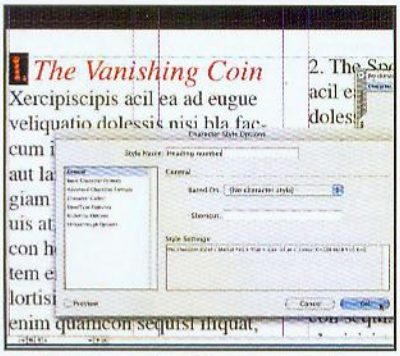
Info palette

As well as summarising the number of characters, words, lines and paragraphs in a selected text frame (and its overmatter), the Info palette can also give on-the-fly word counts. Simply select the text you want counted, and the figures are given in the Info palette purely for that selection, not the entire frame. Select just one character, and the Info palette reveals its unique Unicode value – which can be handy for scripting and style tagging.

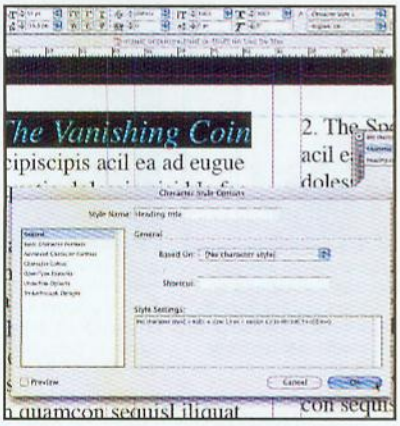


1 Remember you typed '1. The Vanishing Coin' at the beginning of all the body text frames? Edit this in columns 2, 3 and 4 to read: '2. The Spot Effect', '3. The Elusive Thimble' and '4. The Hanky Vanishes' respectively.

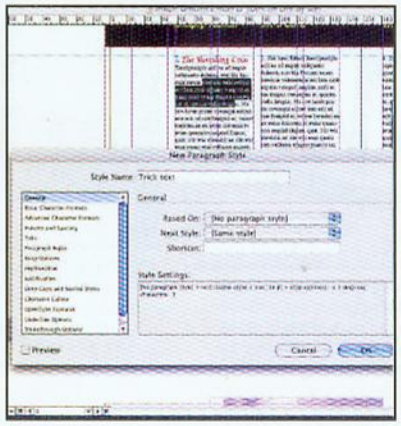
2 Go back to the first column. Select the number '1.' and change its size, font and colour. Do the same for 'The Vanishing Coin' words which follow, but using a different font and colour from what you just used.



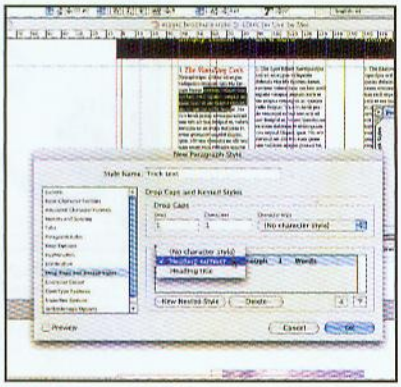
3 Select the number '1.' again and open the Character Styles palette from its tab on the right-hand edge of the screen. Choose New Character Style from the palette menu and give it the name 'Heading number'. Click OK to name and record this style.



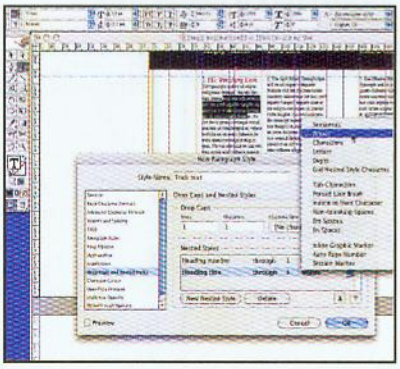
4 Select 'The Vanishing Coin' text and repeat the previous step to capture its settings as a new Character Style. This time, give it the name 'Heading title'. When you click OK, you should have two custom new styles listed in the palette.



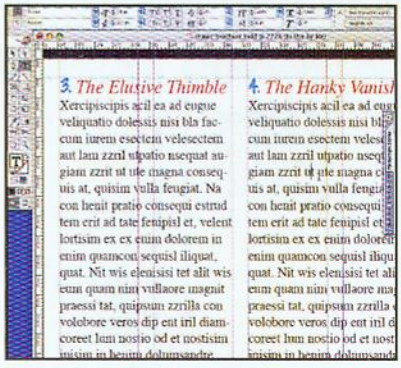
5 Click elsewhere in the column or select some of the filler text as shown. Open the Paragraph Style palette and choose New Paragraph Style from the palette menu. Name it 'Trick text' but don't click OK just yet.



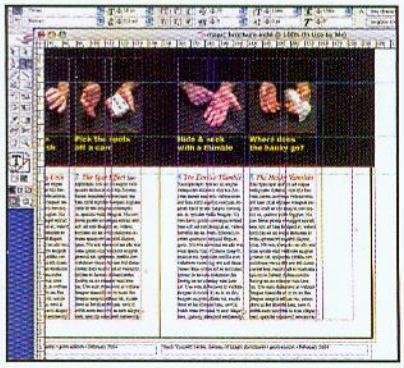
6 Click on Drop Caps and Nested Styles in the list pane on the left of the New Paragraph Style dialog window, then click the New Nested Style button. Click on the character style pop-up which appears above and choose 'Heading number'. Leave the default 'through 1 Words' setting.



7 Click on New Nested Style again to add a second line to the Nested Styles list. This time, choose 'Heading title' from the pop-up and change the number of Words to 3. Note that you could apply the style to characters, sentences and so on if you wanted.



8 Now it's a simple matter to reformat each column in turn to match the first one. Just put the Type cursor in any of the text frames and click on 'Trick text' in the Paragraph Styles palette. This automatically applies the nested character styles, as you can see.



9 Inevitably, restyling and editing will force text in a single frame into overmatter. You can check how much overmatter there is left from a selected frame by opening the Info palette. The text frame content is summarised with '+' numbers indicating the overmatter quantity.

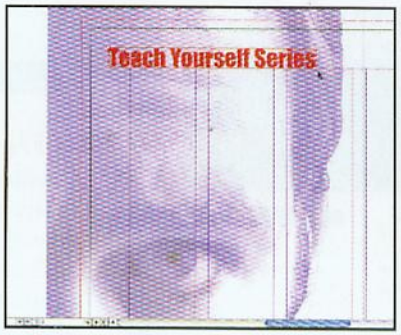
Part 7: Finishing the cover layout

Bring your *Illustrator*-created 3D graphics onto the front page and rework them into a cohesive layout...

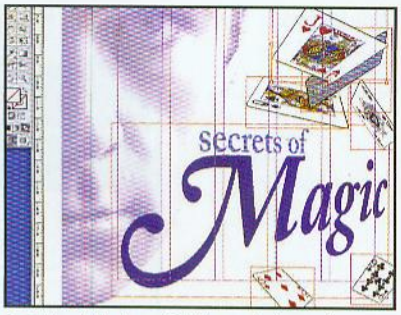
Screen redraw

As soon as you start placing lots of images on an *InDesign* page, system performance will inevitably suffer. Very large graphics and those containing transparency layers will have the most adverse effect. You can speed things up by applying the Optimised Display option from the Display Performance sub-menu under the Object menu (or context menus) once you're happy with an image's size and position. You can Shift-click multiple images and apply Display Performance settings in one go.

1 Go back to page 1. It's time to finish off the layout using standard *InDesign* techniques. Place the 'secrets of Magic' logo (which you created earlier in *Illustrator*) from your Version Cue project onto the page. If it looks jaggy, change its Display Performance from the context menu as shown.

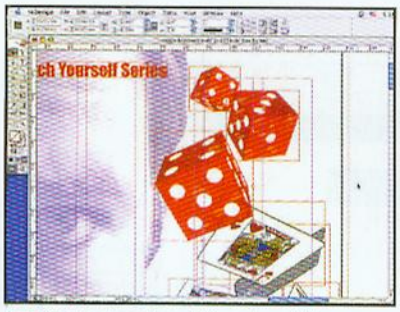


2 Remember that 'Teach Yourself Series' logo which you created using a Scribble fill in *Illustrator*? Bring that onto the page as well, reduce its size and move it to the top of the page.

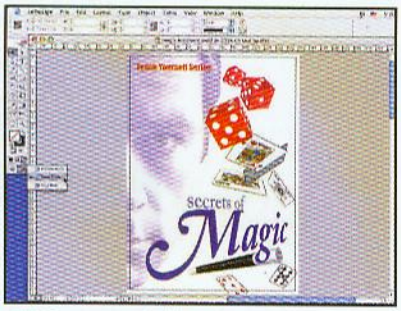


3 Now's the turn of all those playing card graphics, again created in *Illustrator*. Place them one by one onto the page. Resize them individually and try to arrange them in an apparently random manner.

4 Place the magic wand graphic on the page. Type Command-Shift-[(Mac) or Ctrl-Shift-[(Windows) to send it to the back of the layer, then move and rotate the graphic to sit just under the 'secrets of Magic' logo as shown.



5 Finally, place those 3D translucent dice you created. Perhaps all four dice would be too much, so just place three of them, resizing them to differentiate the appearance. If system performance is starting to suffer, see our margin note regarding screen redraw.



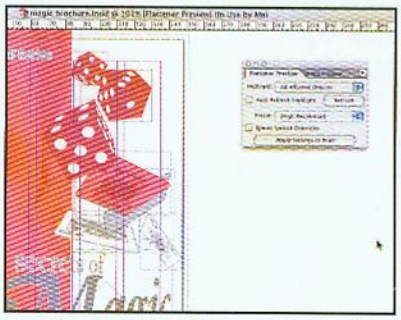
6 Zoom out and click on the Preview Mode button at the bottom of the Tools palette. This hides the pasteboard and all page guides. If you click and hold on the Preview Mode button, you can switch to further previews: one showing the bleed area and another revealing the slug.

Part 8: Previewing your cover

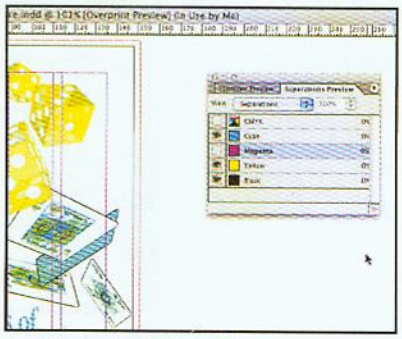
The Flattener palette enables you to see which parts of your cover will be flattened on output, and the Separations Preview lets you view on-screen proofs of the colour separations...

Output previews

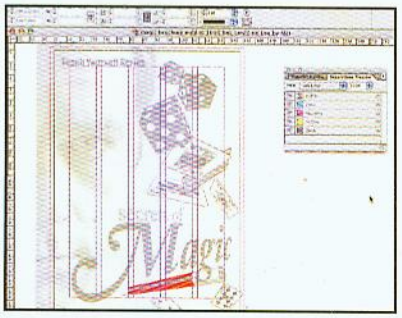
The Flattener and Separations Preview palettes are not fail-safe mechanisms for predicting output, because they can't tell what a poorly configured RIP might do to your layout. What they can do, however, is show you the extent of transparency flattening according to *InDesign*'s current Preferences, and how printing ink colours will be separated according to the current colour management profile set-up. If you see black text being separated to all four process colours, for example, you will know that your colour management set-up is incorrect.



1 Open the Flattener Preview palette from the Output Preview sub-menu under the Window menu. From the Highlight pop-up, choose All Affected Objects. Although 'preview' is a misnomer, this palette helpfully highlights where transparency effects will be flattened at output.



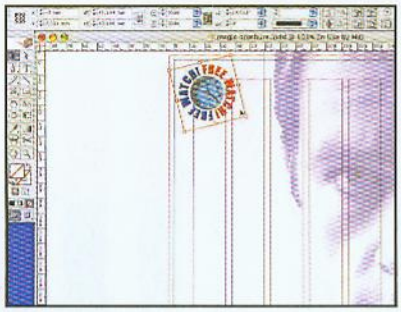
2 Change the Highlight back to None and switch to the Separations Preview palette. From the View pop-up, choose Separations. Click on the eye button next to Magenta to remove it from what is essentially an on-screen progressive proof.



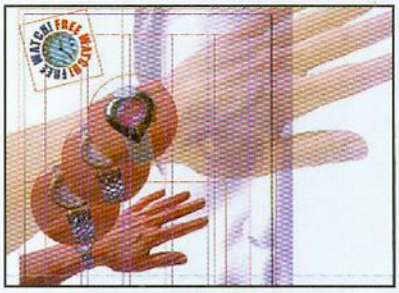
3 From the View pop-up again, choose Ink Limit and enter the maximum combined ink percentage specified by your printing press – usually somewhere around 270 to 300 per cent. Any object on the page containing over-rich ink combinations will be highlighted in red.

Part 9: Finishing the back-page layout

Bring the rest of your *Photoshop*-prepared images onto the back page and try out the expanded Stroke Styles...



1 Go to page 4 to finish off the back page quickly. From your Version Cue project, place the 'free watch' graphic you created earlier in *Photoshop*. Rotate it to a jaunty angle and resize and reposition it near the top of the page.

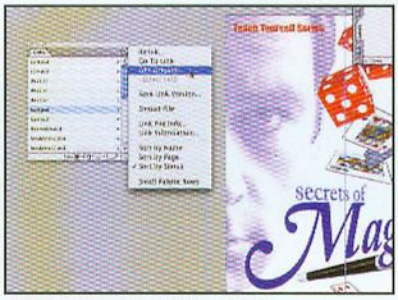


2 Place the 'handwatch' images one by one. This time, however, begin in a *QuarkXPress* fashion by drawing a picture frame (in our case, circular frames) and placing the images directly into them. You can then resize and recrop the watches using the Direct Selection tool.

3 Notice how the transparent backgrounds in the *Photoshop*-native images are treated accordingly without you having to juggle with clipping paths. Finally, use the Stroke palette to apply one of the many new strokes to a frame outline.

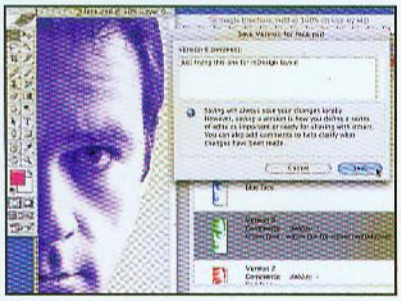
Part 10: Updating versions

If you're not happy with an image in your layout, you can always revert to an earlier version of that graphic, courtesy of Version Cue...

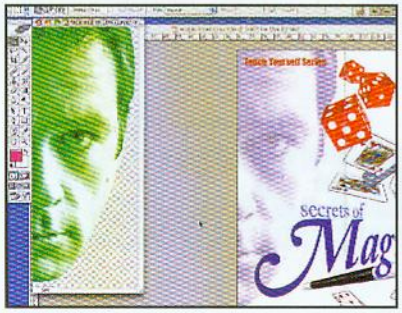


1 Perhaps you've decided that there's too much blue and purple on the front page, so you want to change that big face image. Open the Links palette from the Window menu, locate the face.psd on page 1 and choose Edit Original from the palette menu.

2 *Photoshop CS* launches and loads the image ready for editing automatically. From the File menu, choose the Versions command. Browse the versions you saved during the *Photoshop* tutorial earlier, select the green example and click on the Promote To Current Version button.

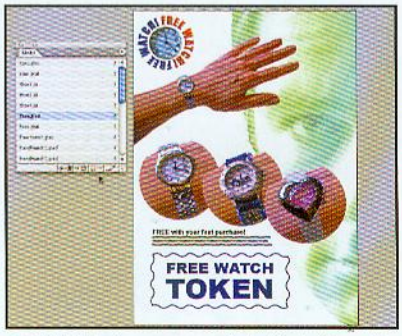


3 A dialog window prompt appears, asking you to type in a descriptive comment. What is actually happening is that *Photoshop* is saving a brand new version, merely copied from that earlier green version, so a comment would be helpful. All existing versions are left intact.

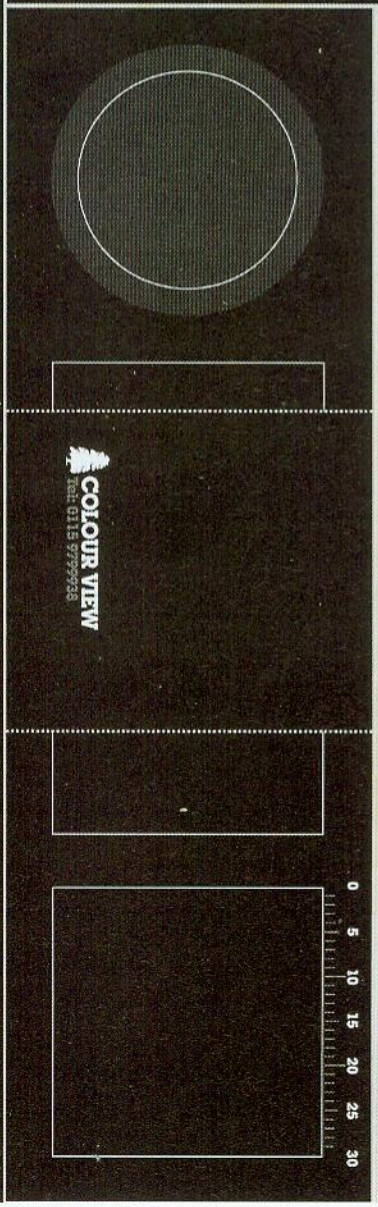


4 As expected, the current version is now that green-looking one. There is no need to save the document – this was already done for you by Version Cue when promoting the version in the previous two steps. So you can just close the image document.

5 When you go back into *InDesign*, the big face image will update – after a second or two – to the latest green version. If, however, the duplicate image on the back page doesn't update automatically at the same time, you will first need to select it in the Links palette.



6 With the image name selected, just click on the Update Link button at the bottom of the palette. The image will immediately be changed to the current version, and the warning icon will vanish from the Links list. ca•p



SECTION **FIVE**

Building an interactive PDF in InDesign CS

Turn your *InDesign* booklet into an interactive PDF, with embedded movies and rollover effects...

Bring to life the A5 leaflet which you created in the previous section by building up an interactive PDF. Over the next four pages, we show you how to embed QuickTime movies and position movie 'posters' – still images that sit in place of the initial movie frame. We then explain how to create rollover effects and link these to buttons and placed movies. We end this tutorial with a six-step guide to exporting your PDF, so you can check everything works correctly.

All the components needed for this tutorial can be found on the cover CD. Navigate through the following folders: Software\Tutorials\Magic\Dual\video_clips. You'll also need access to the documents and graphics you've created in the previous three sections.

Cut here and remove page.

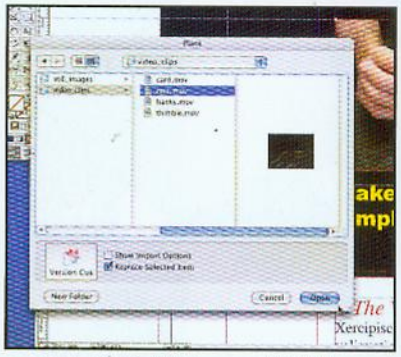
Part 1: Placing movies and positional posters

Swap plain images for embedded QuickTime movies, then re-use the original images as positional posters...

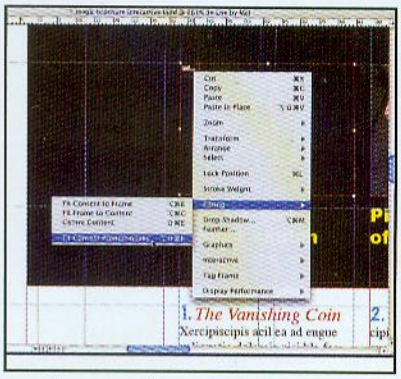
Movie posters

A 'poster' for a movie on an *InDesign* page is just a still image to sit in place of the movie's initial frame (which is usually blank or unrepresentative). The Movie Options dialog window also enables you to select a single image to use as a standard poster for all placed movies, or even to select a frame from the movie itself to use as the poster. Try them all, but be warned that movie frames tend to make very low-quality stills.

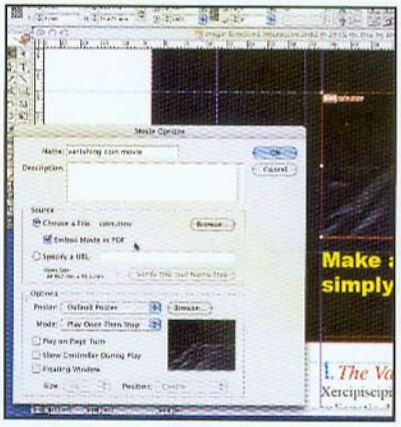
1 Launch *InDesign CS* and open the brochure document you completed in the previous tutorial. Straight away, save it back to your Version Cue project with a different name – we added the word 'interactive' to the file name, for example.



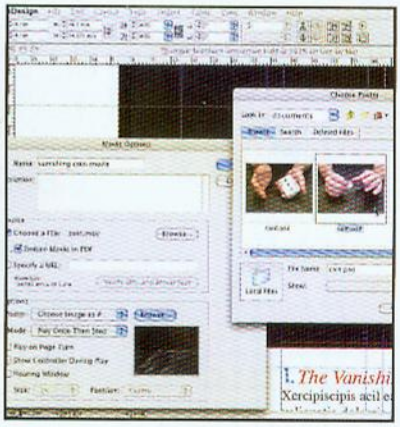
2 Go to page 2 of the document. With the Selection tool, click on the coin.psd image at the top of the left-hand column. Choose the Place command under the File menu and navigate to the video_clips sub-folder in the Magic folder on the cover CD. Open coin.mov.



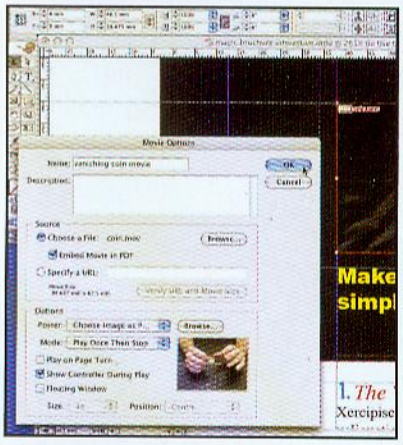
3 The movie will appear at the wrong size, so Control-click (Mac) or right-click (Windows) on the movie and choose the Fit Content Proportionally command under Fitting in the context menu.



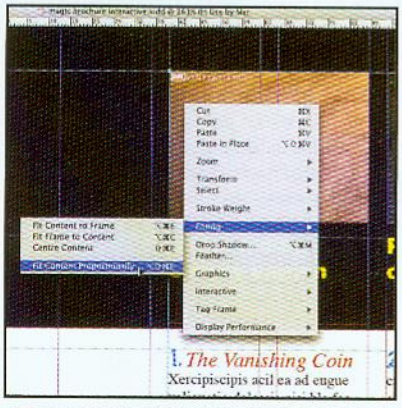
4 Don't panic if you can't see anything in the frame, because you'll fix that shortly. Double-click on the movie to open the Movie Options dialog window. Rename the movie as 'vanishing coin movie' and tick the 'Embed Movie in PDF' option.



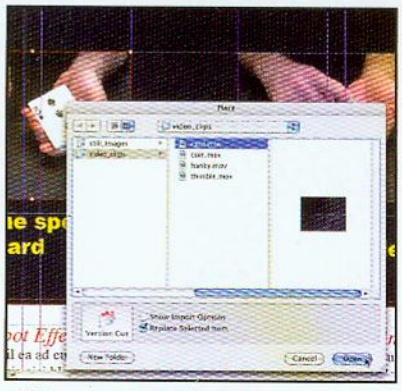
5 In the Poster pop-up, pick Choose Image As Poster and click on the Browse button next to it. Navigate back to your Version Cue project and open the coin.psd image file that used to be on the page before you replaced it with the movie.



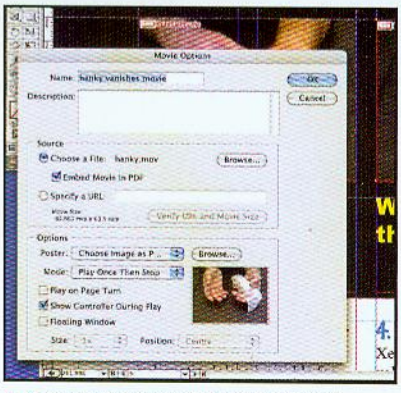
6 The image will appear in the thumbnail after a second or two. Put a tick next to the Show Controller During Play option and click OK to accept the changes.



7 You will now find that the poster image is too big. Switch to the Direct Selection tool, click on the poster image and apply the Fit Content Proportionally command as before.



8 Save the *InDesign* document and move on to the next image on top of the second column on page 2. Repeat the earlier steps, this time replacing the card.psd image with the card.mov video clip supplied on the cover CD.



9 Continue through all the earlier steps to specify the Movie Options for this movie. Then repeat the whole process again for the remaining two images, replacing thimble.psd with thimble.mov, and hanky.psd with hanky.mov.

Part 2: Creating rollovers

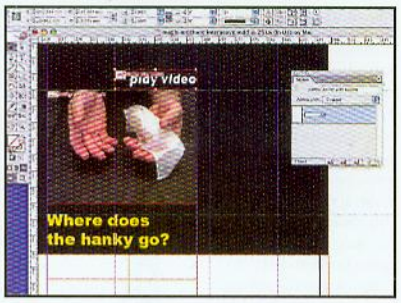
Build basic visual rollover effects for interactive buttons directly onto the page using the new States palette…

Floating movies

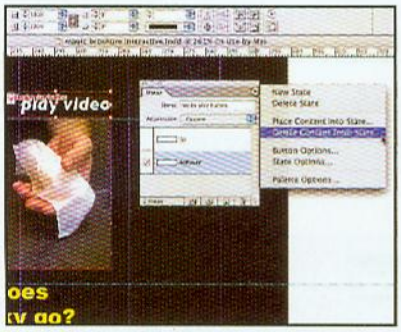
The Movie Options dialog window enables you to set the QuickTime movie to float in its own window when running. You may or may not prefer this action to embedding the video right inside the page as we have chosen to do in this tutorial. When you opt for the floating window, you can specify the magnification scale and screen position when the player window launches.

1 Use the Type tool to draw a text frame just above the hanky movie. Type in the words 'play video' and give the text a bold font and larger size, then colour the text white as shown.

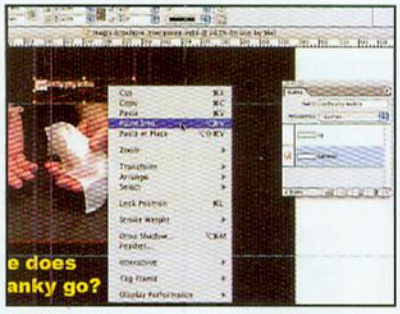
2 Control-click (Mac) or right-click (Windows) on this text frame to call up the context menu. Drag down to Interactive and choose Convert To Button from the sub-menu. The text frame is then inserted into a button frame for you.



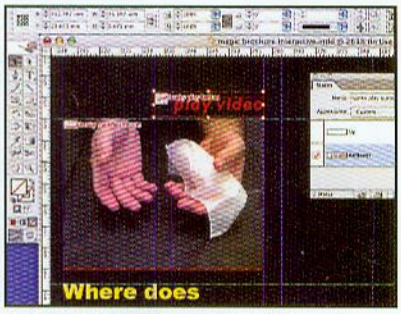
3 Click on the text frame with the Direct Selection tool and copy it to the clipboard. Switch back to the Selection tool, click again on the frame to select the whole button and open the States palette from the Window menu (Interactive sub-menu). Rename the button.



4 Click on the the Create New Optional State button at the bottom of the palette. This creates a Rollover state by default, which you'll now customise. From the palette menu, choose the command 'Delete Content From State'.



5 Accept the warning message which appears. Then call up the context menu by Control-clicking (Mac) or right-clicking (Windows) on the empty button frame and choose the Paste Into command. This puts a copy of the 'play video' text into the button's rollover state.



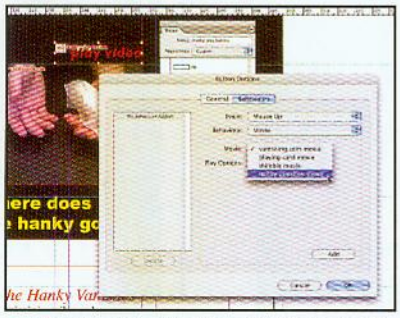
6 With the text frame pasted into the button, colour the text red by selecting the text and clicking on the red swatch in the Swatches palette. This means that the default button appearance is white text, but it will turn red when the mouse rolls over it.

Part 3: Linking rollovers to movies

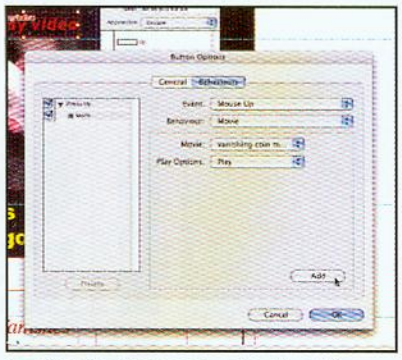
Armed with your rollover buttons and your placed movies, it's time to link the two with mouse-action triggers…

Smart copy

Clicking and dragging on an object while holding down the Option (Mac) or Alt (Windows) key will always produce a copy in Adobe design software. It can be especially useful in *InDesign* because it copies not just the object but most, and sometimes all, of its attributes. These attributes include image resizing, crop and position as well as certain interactive button settings. Just beware that copying interactive objects produces unhelpful default button names, so make a point of renaming these buttons straight after copying.



1 Double-click on the 'play video' button to call up the Button Options dialog window. Click on the Behaviours tab. Choose Mouse Up from the Event pop-up and Movie from the Behaviour pop-up. Then pick the 'hanky vanishes movie' from the Movie pop-up.



2 The Play Options pop-up should read Play, of course. Click on the Add button to set this behaviour, turning the button text into a movie-player trigger. Finish by clicking OK.

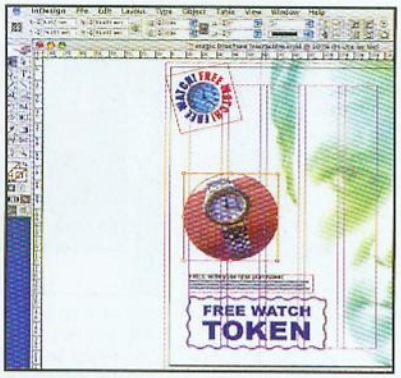
3 Hold down Option-Shift (Mac) or Alt-Shift (Windows) as you click and drag the 'play video' button to the left and drop a copy above the adjacent column. Double-click on this copied button to open its Button Options and alter the Behaviours so that it plays the thimble movie. Repeat with the other two movies.

Part 4: Remote rollovers

Rollover buttons can also be used to show and hide special fields elsewhere on the page as you pass the mouse over them…

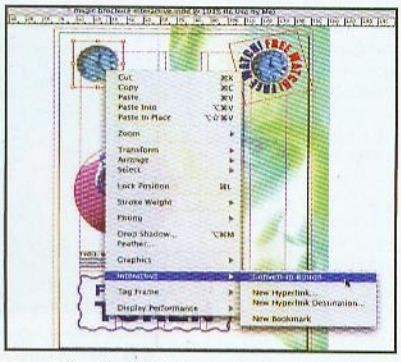
Show/Hide Fields

In case it's not clear what the tutorial is trying to do with the Show/Hide Fields behaviour, here's a quick explanation. Mouse Enter means the act of moving the mouse cursor over the button. Mouse Exit means the act of moving the mouse cursor away from the button. The button being referred to is hidden by default already. The eye icon next to a button name means that the behaviour will reveal it; the crossed-out eye means it'll be hidden.

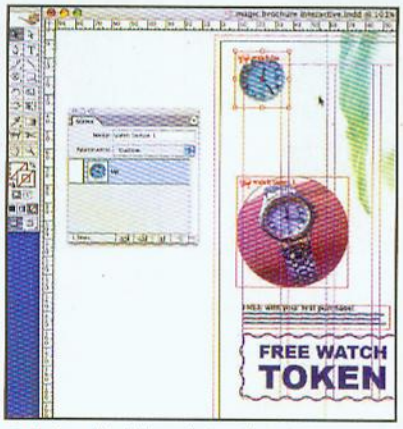


1 Go to page 4 of the document. You will now completely re-organise the layout of this page to suit a remote rollover design. Keep the circular image frame containing the handwatch1.psd image and delete the rest (or move it to the pasteboard).

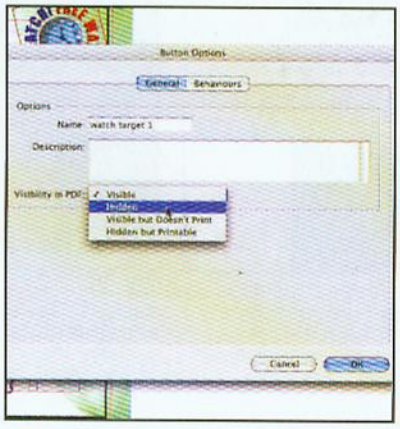
2 Draw a picture frame with the Ellipse Picture Frame tool, holding down the Shift key to create a perfect circle. Use the Place command to bring the watchface1.psd image which you created in *Photoshop* into the frame. Resize it to fit.



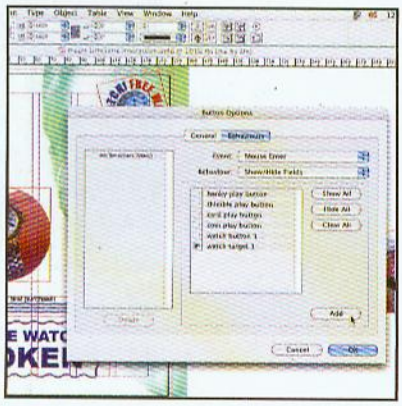
3 Call up the context menu by Control-clicking (Mac) or right-clicking (Windows) on the circular watch-face image. Drag down to the Interactive sub-menu and choose the Convert To Button command. Do the same on the larger handwatch1.psd image as well.



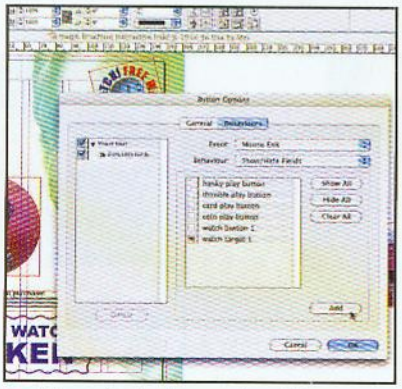
4 Open the States palette and use it to rename the two buttons you've created. Name the small watch face 'watch button 1'. And name the larger image below 'watch target 1'. You now have an easily identifiable trigger and target.



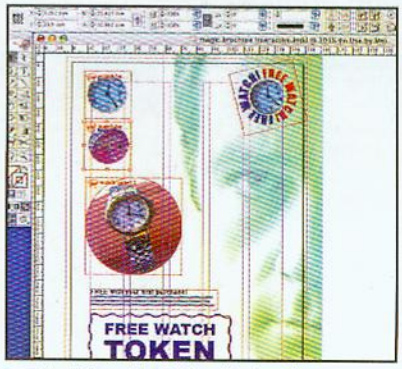
5 Double-click on the 'watch target 1' button to open the Button Options dialog window. In the General tab, choose Hidden from the Visibility In PDF pop-up. This turns the button into a hidden field by default. Click OK.



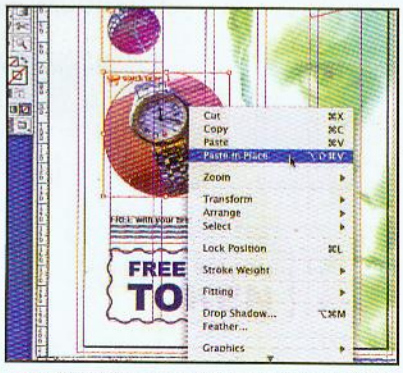
6 Open the Button Options dialog window for the 'watch button 1' object and click on the Behaviours tab. Choose Mouse Enter from the Event pop-up, and Show/Hide Fields from the Behaviour pop-up. Click once next to 'watch target 1' to see the eye icon. Click Add.



7 Change the Event pop-up to read Mouse Exit and click twice next to 'watch target 1'. You should see a crossed-out eye icon. Click on the Add button once to add the behaviour and then click OK.



8 Hold down the Option (Mac) or Alt (Windows) key as you drag the 'watch button 1' image downwards. This makes a copy. Use the Place command to put the watchface2.psd image inside this copied button. Rename the button as 'watch button 2'.



9 Click on the 'watch target 1' button and copy it to the clipboard. Immediately, Control-click (Mac) or right-click (Windows) on the button and choose the Paste In Place command from the context menu. This puts an identical copy over the original button, with a new default name.

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```

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P { COLOR: #E20A16; FONT-FAMILY: FF DIN; FONT-SIZE: 5PT; FONT-WEIGHT: MEDIUM; TEXT-DECORATION: NONE}
```

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TD { COLOR: #FFF100; FONT-FAMILY: FF DIN; FONT-SIZE: 5PT; FONT-WEIGHT: MEDIUM; TEXT-DECORATION: NONE; BACKGROUND-COLOR: #000000}
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A:LINK { COLOR: #008131; FONT-FAMILY: FF DIN; FONT-SIZE: 5PT; FONT-WEIGHT: MEDIUM; }
```

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<TITLE>Graphica_03</TITLE>
</HEAD>
<BODY bgcolor="#999999" MARGINHEIGHT="0" MARGINWIDTH="0" LEFTMARGIN="0" TOPMARGIN="0">

<TABLE WIDTH=100% HEIGHT=100% CELLPADDING="0" CELLSPACING="0" BORDER="0" ALIGN="center" VALIGN="center">
<TR>
<TD HEIGHT="*" COLSPAN="3"> </TD>
</TR>
<TR>
<TD WIDTH="*"> </TD>
<TD WIDTH="768" HEIGHT="576">
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<TR>
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 <PARAM NAME=movie VALUE="Graphica.swf">
 <PARAM NAME=quality VALUE=best>
 <PARAM NAME=bgcolor VALUE=#FFFFFF>
 <PARAM NAME=menu VALUE=false>
<EMBED src="Graphica.swf" quality=best bgcolor=#FFFFFF  menu=false WIDTH="768" HEIGHT="576" NAME="Graphica" ALIGN="" TYPE="application/x-shockwave-flash">
</OBJECT>
</TD>
</TR>
</TABLE>

</TD>
<TD WIDTH="*"> </TD>
</TR>
<TR>
<TD HEIGHT="*" COLSPAN="3"> </TD>
</TR>
</TABLE>

</BODY>
</HTML>
```

SECTION **SIX**

Designing Web pages in GoLive CS

It's time to show your magic tricks to the public, by setting up a Website in *GoLive*...

The final section of our complete project shows you how to get your material onto the Web. It completes the print-to-Web workflow which characterises Adobe's *Creative Suite*.

We start by detailing how to build a site diagram, design a navigation bar, and make and update templates. We then show you how *InDesign's* new Package for GoLive feature is ideal for bringing elements into your Web pages, and to finish, we marvel at Adobe's advanced PDF integration...

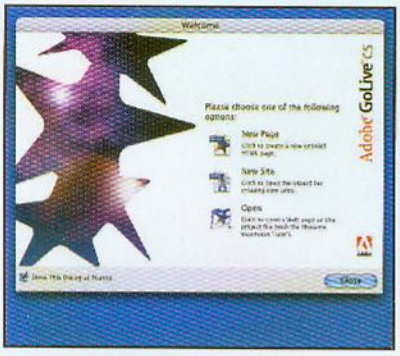
For this section of the tutorial, you'll need to locate the *Photoshop/Illustrator* graphics and the *InDesign* document you created in previous sections. The original magic JPEGs and video files can be found on the cover CD.

Part 1: Setting up

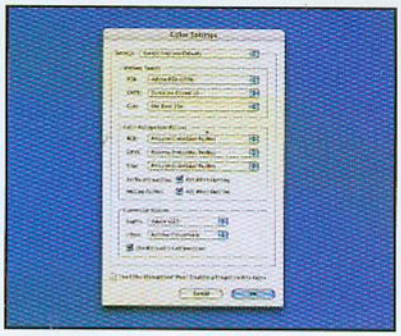
Close *Creative Suite's* colour management loop and choose which external Web browsers you need to preview with...

Local and remote

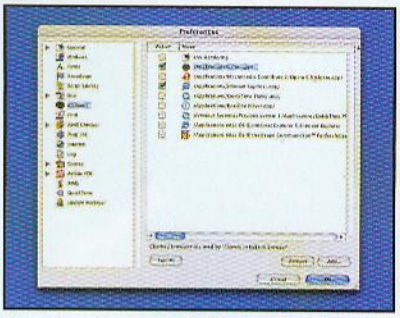
You don't have to work with Version Cue in order to use *GoLive*. You can just as easily create a Website which exists conventionally as a bunch of files in a folder on your hard disk, then use the site window to synchronise them with your Web server later on. However, hooking into Version Cue gives you access to the work you have done so far, and makes the 'Package For GoLive' feature easier still.



1 Launch *GoLive CS* and the Welcome screen will appear. For now, click on the Close button. If you don't want to see this screen again, untick the Show This Dialog At Startup option.



2 Open the Colour Settings dialog window from the GoLive menu (Mac) or Edit menu (Windows). Choose Europe Prepress Defaults from the Settings pop-up, because that's what we've been using throughout the project so far. Click OK.



3 Open the program Preferences from the same menus and click on Browsers in the left-hand pane. Click the Find All button at the bottom. When *GoLive* has located all your Web programs, add a tick next to those you want to use for previewing and click OK.

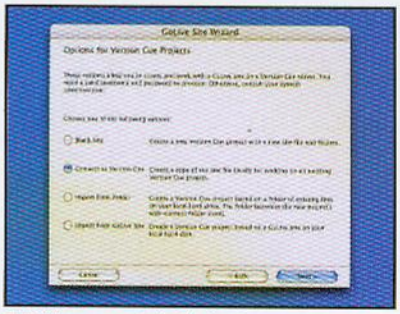
Part 2: Creating a site

Establish the location of your local and shared Website files in conjunction with your Version Cue project...

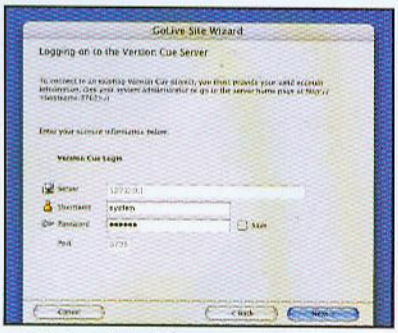
Create a home page

One page in your site must be designated as the home page. If it's not created for you automatically when setting up the site, click on the Files tab of your site window. Control-click (Mac) or right-click (Windows) in the file list and, in the context menu which appears, choose New, then New Page. Select this new page in the list, call up the context menu again and this time choose Set As Home Page.

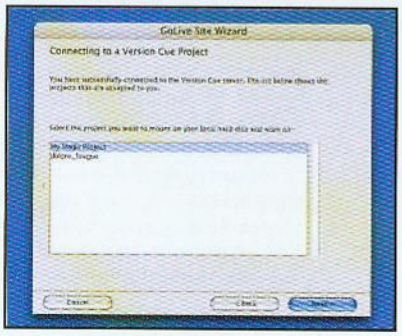
1 From the File menu, choose New Site. This launches the GoLive Site Wizard, which will lead you through the process of setting up *GoLive* to suit your workflow. Select Version Cue Project in the opening window and click Next.



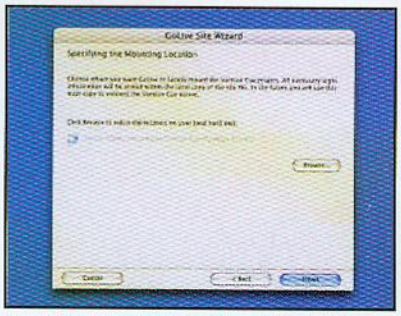
2 When prompted with the Options For Version Cue Projects window, choose Connect To Version Cue and click Next. You then pick your Version Cue server from a list – there should only be the one you are running, unless you're attached to other workgroups.



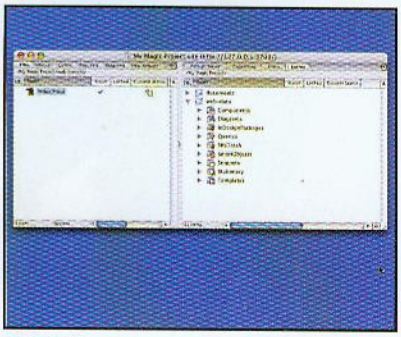
3 Having selected the server and clicked Next, enter your login details. If you remember from our short Version Cue tutorial on page 21, we left these as 'system' for username and 'system' for password. Enter these passwords and click Next.



4 You're now presented with a list of projects on your Version Cue server. Click on the project name which you've been using throughout the earlier tutorials – this should contain all the images, graphics and page layouts you've created.



5 *GoLive* will want to work with files locally as well as with Version Cue in order to speed things up. The Wizard warns you of this, automatically creates a location in your hard disk Documents folder, and lets you change this if you want to. Just click Finish.



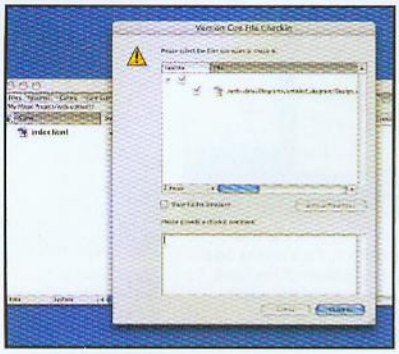
6 *GoLive* opens your site in a window as shown, with local files on the left and Version Cue files on the right. If you don't see a default home page called index.html in the Files tab on the left, create one following our instructions (see margin note).

Part 3: Building a site diagram

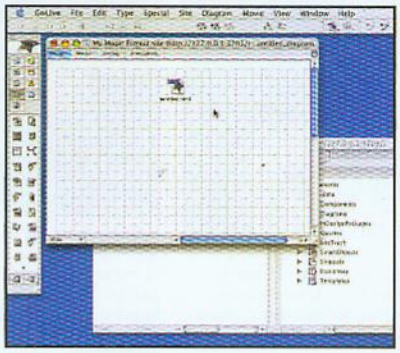
Use visual techniques to build a site with page icons linked together in a diagrammatic hierarchy...

Checking out and in

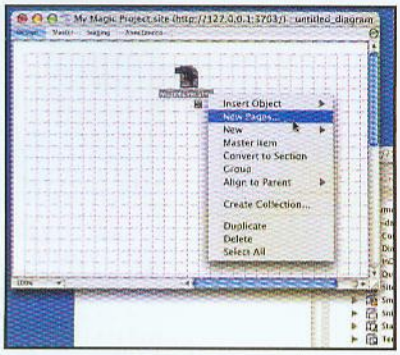
With your site established on a Version Cue server, you must get into the swing of checking files out (opening) and in (closing). Unlike the rest of *Creative Suite*, *GoLive* expects you to be more deliberate about handing documents back to Version Cue, so just saving and closing with keyboard shortcuts may not free up the documents for editing by other people in the workgroup. *GoLive* will prompt you when necessary, though, and closed files which still have 'checked out' status can be checked back in at the site window using context menus.



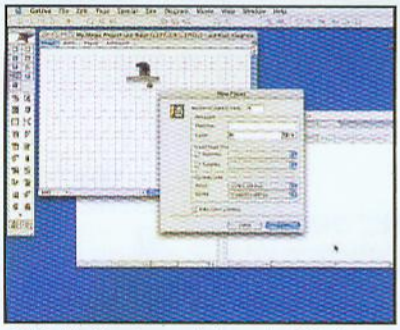
1 From the Diagram menu, choose New Diagram. You'll be prompted with a Version Cue File Checkin window. If you want to see where the file is being created, tick the Show Folder Structure option. Click Check In.



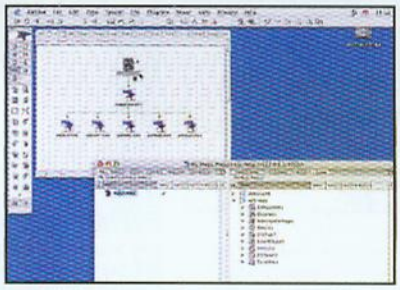
2 When the diagram design window appears, click on the Diagram button in the Objects palette and drag and drop a Page icon from the lower section of the palette into the window. By default, this page will be named 'untitled.html'.



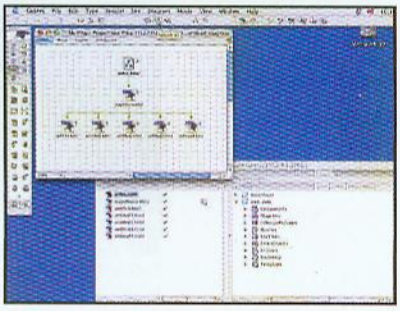
3 Click on the file name, rename it magichome.html and tap the Return key to accept. Control-click (Mac) or right-click (Windows) on the icon and choose New Pages from the context menu which appears.



4 In the New Pages window, enter '5' in the Number Of Pages To Create field at the top. Remember the brochure you created in *InDesign* featured four magic tricks and a special offer, hence the five additional Web pages.



5 Click Create and the diagram will add five page icons under the first, showing the hierarchy relationship. Switch to your site window and drag the index.html home page from the Files tab onto the diagram window, just above magichome.html. Here, it will establish itself as an anchored root.



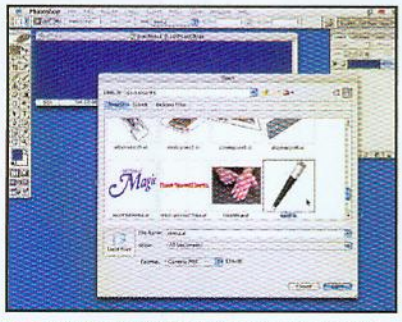
6 Finally, click the Submit All button in the Main Toolbar across the top. If you've followed the sequence of tasks correctly, *GoLive* will generate actual Web pages in your site window using the hierarchical structure and file names applied in the diagram.

Part 4: Designing a nav bar in ImageReady

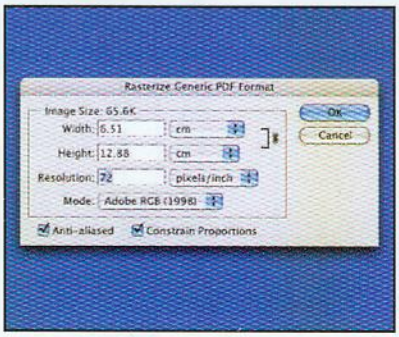
Swap back to *ImageReady* to prepare navigation graphics which insert directly into *GoLive* pages...

Rollovers in GoLive

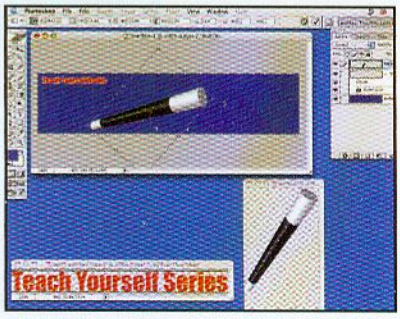
You don't have to create all your rollovers and other graphic triggers in *ImageReady*, because *GoLive* already features a Rollovers & Actions palette. You might, for example, want to complete the Website on your own by using *GoLive* to produce a rollover effect for the wristwatch images. This could be similar to the one you built in *InDesign* when creating the interactive PDF in our previous tutorial. You will, however, need to copy the source images from your Version Cue project's Documents folder into the Web folders to make them available to *GoLive*.



1 Run *Photoshop CS*. Create a new document roughly 650 x 150 pixels at 72 pixels/inch and fill it with a dark blue. Then open the wand.ai vector illustration which you created in our *Illustrator* tutorial – it should be in the Documents folder of your Version Cue project.

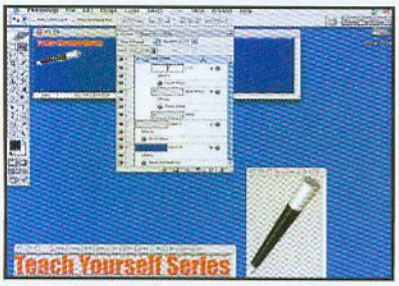


2 When you open *Illustrator* files into *Photoshop*, the program will prompt you with a 'Rasterise Generic PDF Format' dialog window. Accept the defaults for now, but make sure you set the Resolution to 72 pixels/inch. Click OK.

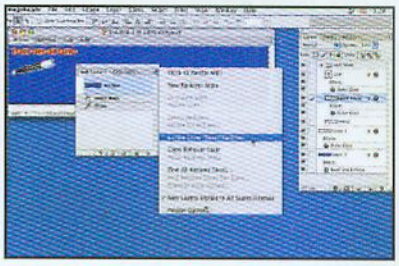


3 Open the 'Teach Yourself Series' logo in the same way. With the Move tool, drag and drop these items from their windows into the new blue-backed image document you created. Each item is added as a new layer automatically. Use Edit> Transform to rotate and rescale them.

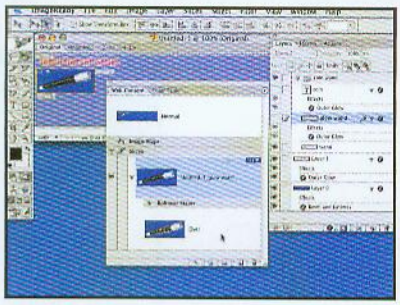
Designing a nav bar in ImageReady continued...



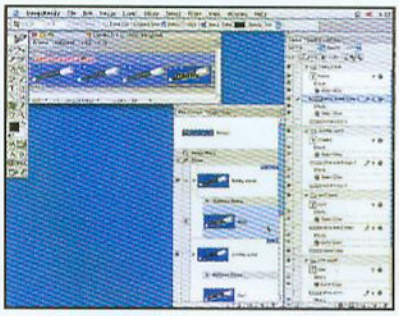
4 Duplicate the wand in place by dragging and dropping the wand layer onto the Create A New Layer button in the Layers palette. Give the duplicate an outer glow using the Blending Options. Add a text layer. The text should read 'coin' and can also have an outer glow.



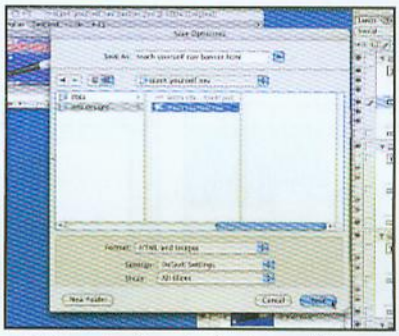
5 Create a new layer set and move the two wand and text layers into it. Click on the Edit In ImageReady button at the bottom of the Tools palette. In *ImageReady*, select one of the wand layers in the Layers palette and choose Create Layer-Based Rollover from the Web Content palette menu.



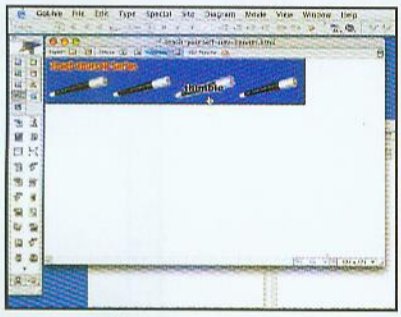
6 Click on the Create Rollover State in the Web Content palette, then show and hide layers in the Layers palette so that the Normal state is a plain wand, while the Over state is the wand with the outer glow and text.



7 Duplicate the entire wand rollover by dragging and dropping its layer set onto the Create A New Layer button in the Layers palette. Drag it to one side in the document window and edit its text to read 'card'. Repeat for the thimble and hanky items.



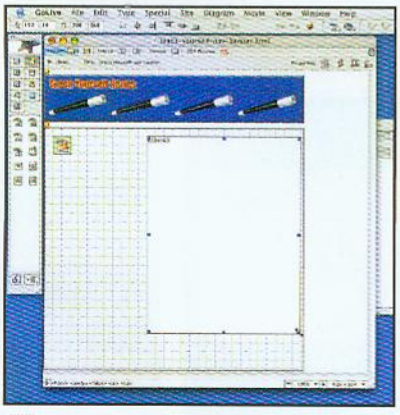
8 After saving this navigation banner, click on File, drag down to Jump To and choose Adobe GoLive CS from the sub-menu. Pick a location for the HTML and sliced image files which will be generated, and click Save.



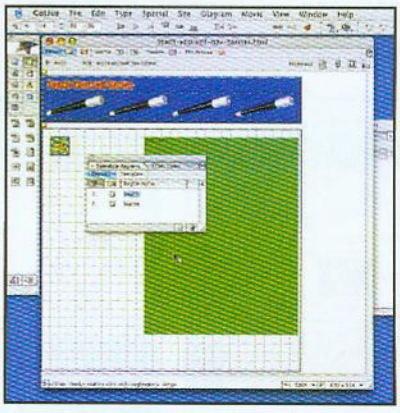
9 *GoLive* will re-open automatically. A new Web page will be created and the navigation banner you have just designed in *ImageReady* will be placed in position at the top. Test that the rollovers are working by clicking on the Preview tab and moving your mouse cursor over the wands.

Part 5: Making a template

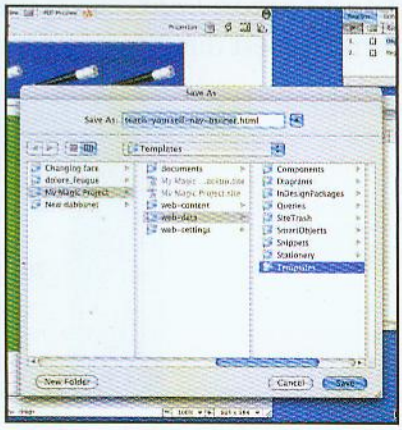
Identify editable areas of your Web page design and save the whole layout as a template for quick re-use...



1 Keeping the new Web page window open with the *ImageReady* elements inside, click on the Basic button in the Objects tool palette. Then drag and drop Layout Grid and Layout Text Box icons from lower down in the palette onto the page window.



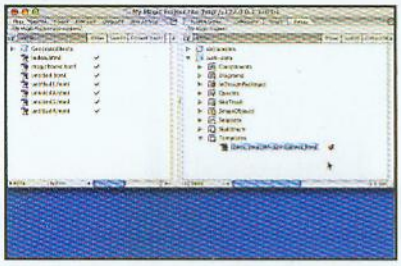
2 Open the Template Regions palette from the Window menu. Select the text box and click on the Create New Editable Region button in the palette. Repeat for other elements and Smart Objects you've added to the page which you'll want to edit later on.



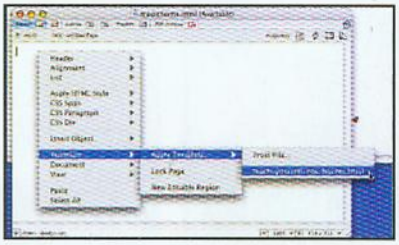
3 Click on the document menu button at the top right of the page window. Then go to the Save As menu and choose Save As Template. Save the Web page template to your Templates sub-folder within your Version Cue project's web-data folder.

Part 6: Applying templates to pages

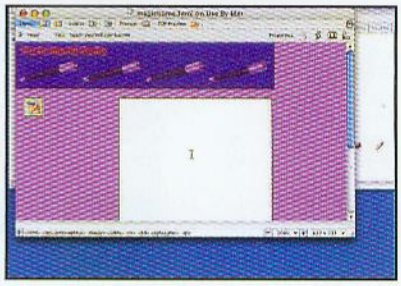
Any blank Web page can be formatted instantly by applying the template you've just created...



1 Close all open Web pages. In your site window, click on the Extras tab in the right-hand section and expand the contents of the web-data folder and the Templates folder inside. Here, you'll find the template you created.



2 Double-click on a Web page (such as magichome.html) from the Files tab on the left-hand side of the site window. Control-click (Mac) or right-click (Windows) on the empty page area to call up a context menu and choose Template>Apply Template, then the name of your custom template.



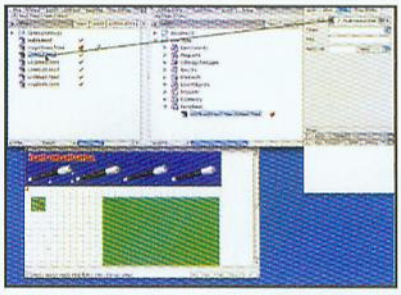
3 When the template is applied, you'll see non-editable areas shaded, while the areas you specified earlier in the Template Regions palette will be fully editable for content (but not size).

Part 7: Updating your template

Templates can be modified at any time, letting the changes ripple through the pages dependent on them...

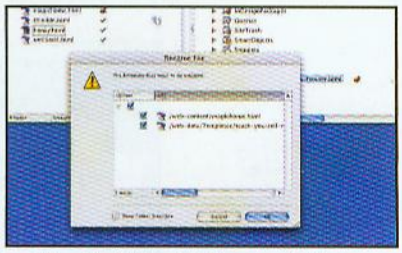
Editing templates

You can update a template at any time for content, design, layout or whatever. You will, of course, be prompted with warnings before and after these editing sessions, just to make sure you really want to edit the template and were not trying to edit a Web page instead. Once you check the template back into Version Cue, your changes will ripple through all the pages which are dependent upon it.



1 Templates can be modified at any time, and the changes you make will ripple through the Web pages which are dependent upon them.

2 Re-open the template by double-clicking on its name. When the template opens, click on the first wand rollover to select it. Open the Inspector palette from the Window menu and click on the Link tab. Drag the '@' (pick whip) symbol to one of your blank Web pages in the site window.



3 Repeat with the other three wand rollover slices, linking them to the other empty Web pages. You can rename these pages in the site window and the template will update automatically. Save the edited template and check it back in.

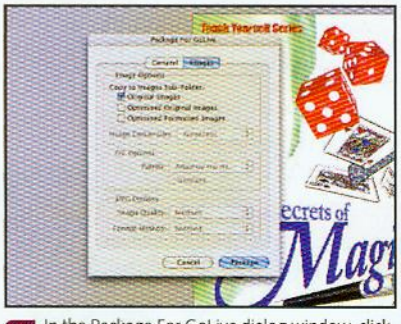
Part 8: Package for GoLive

Turn your *InDesign CS* document into a visual drag-and-drop palette for bringing layout elements onto your Web pages...

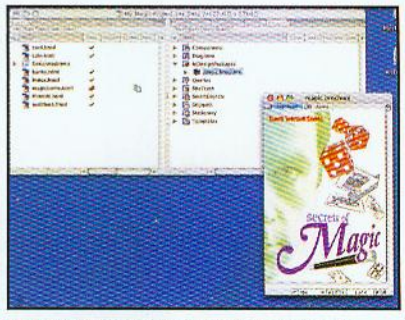
Where's my package?

Version Cue, like any virtual server, can take a few moments to refresh its content views. When you create a *GoLive* package from *InDesign*, for example, it's often the case that the package itself fails to show up in the site window straight away. To force it to appear, Control-click (Mac) or right-click (Windows) and choose Refresh View from the context menu.

1 Launch *InDesign CS* and open the A5 brochure you created earlier (the print version, NOT the interactive version). From the File menu, choose Package For GoLive and choose the InDesignPackages folder in your Version Cue project's web-data folder as the destination.



2 In the Package For GoLive dialog window, click on the Images tab and make sure Original Images is ticked and the other options are unticked. *GoLive* can work with the original images as Smart Objects, so you don't have to worry about optimising them until later. Click Package.



3 Switch back to *GoLive* and open your site window. On the right-hand side of the window, click on the Extras tab and expand the InDesignPackages folder to reveal the package you've just created. Double-click on it to open it in a special floating palette.

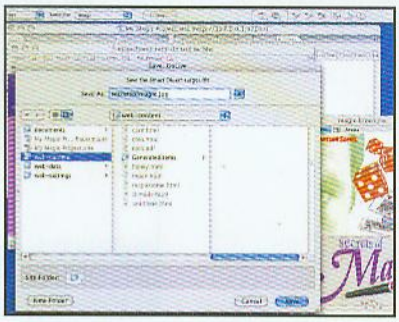
Package for GoLive continued...

XML objects

Dragging objects from a *GoLive* package created with *InDesign* is not like copying and pasting text and graphics. This is especially important for text, because you might otherwise expect text to be editable, when it is not. This is because it's an XML object. On the other hand, you can update your *InDesign* document, repackage it for *GoLive* and save it in the InDesignPackages folder again, whereupon any Web pages which contain any of the original XML objects will be updated automatically.

4 You can now drag and drop objects from this palette onto your Web pages. Note that the objects, although presented graphically as a PDF, are XML-based and therefore essentially self-contained. Also note that you can't drop elements onto templated pages except in editable regions.

5 Drag and drop the 'secrets of Magic' logo from the package palette onto a page. A bitmap settings and Save For Web dialog window appears. Just click OK for now: the image is only rasterised temporarily because it's handled as a Smart Object, so you can resize it later.



6 Even so, you must at least give *GoLive* a location where the Smart Object data should be recorded in Version Cue. Save it to your SmartObjects folder in the web-data folder or, if you prefer, the web-content folder (it's not as flexible, though).

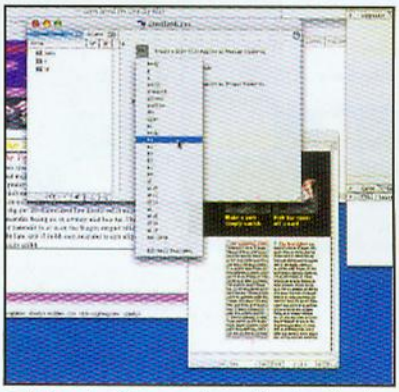
Part 9: Cascading style sheets

Create and customise cascading style sheets using an intuitive dialog window. Then apply them to new and existing objects...

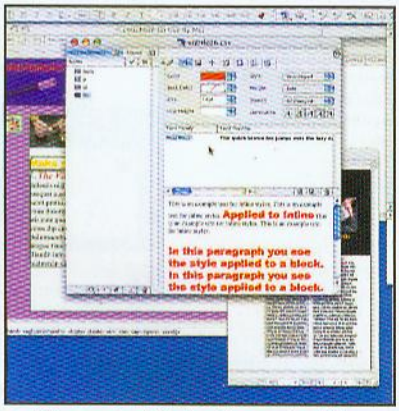
Publish server

To upload to and synchronise with a Web server, you need to enter its settings first. Click on the Publish Server tab on the right-hand side of the site window then Control-click (Mac) or right-click (Windows) and choose Settings to call up the Publish Server Preferences. Click Add and enter your Web server's FTP address, directory and access logins as provided to you by your Internet service provider. Click OK and OK again.

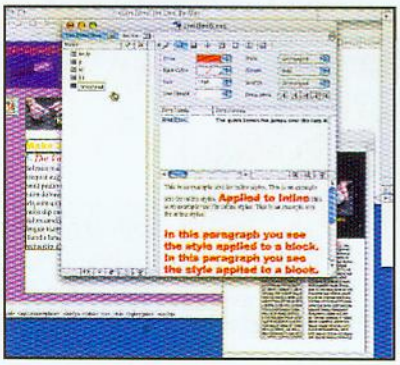
1 Having dragged and dropped a text object from an *InDesign* package, you may find that the type styling is inappropriate, such as the yellow heading on this white background. Fix this by applying a custom cascading style sheet (CSS).



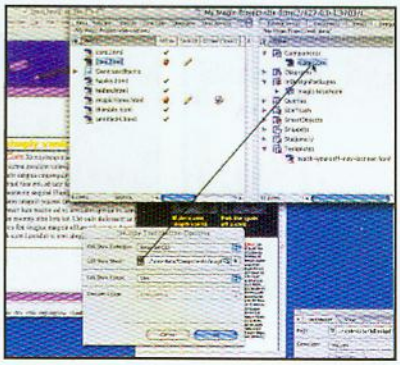
2 From the File menu, choose New Special and then Cascading Style Sheet. When the CSS dialog window opens, click on the Create A Style That Applies To Markup Elements button and choose 'h1' from the pop-up list.



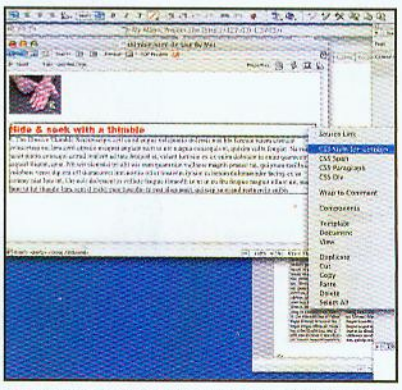
3 Now use the tabbed sections on the right-hand side of the window to customise the appearance of text tagged with the 'h1' indicator as used in standard HTML for headings.



4 Click on the Create A New Class Style button at the bottom of the window and give it the name '.trickhead'. Repeat the styling process. You now have a heading style than can be used as global HTML and as a specific item-by-item CSS class.



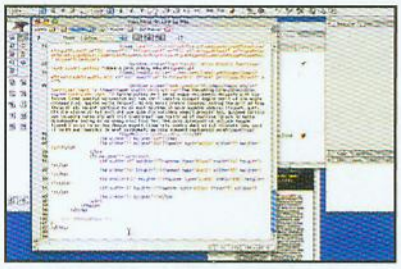
5 Save the style to your Version Cue project and locate it in the site window. You can now select the object on the page, click on the Settings button in the Inspector palette and drag and drop the '@' symbol to the style name to link them.



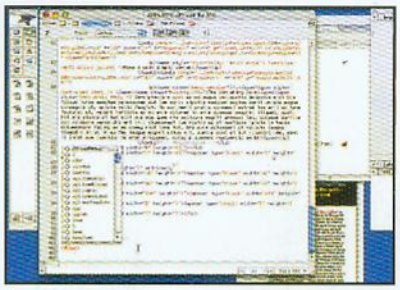
6 Control-click (Mac) or right-click (Windows) on any of the heading objects you've added to your pages to call up a context menu. Apply your custom style from the CSS context sub-menus.

Part 10: Editing source code

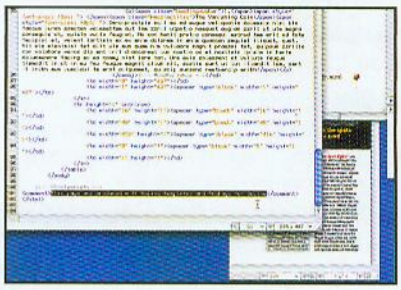
Speed up editing source code with the help of pop-up HTML elements and automatic closing tags...



1 With any Web page open for editing, click on the Source tab at the top to reveal the raw coding. Scroll down and insert the text cursor at a position where you would like to add another line of custom code.



2 Type the character '<' to begin a tag. Instantly, a pop-up list of available tags appears. Scroll down to 'comment' and click on it, or start typing the word 'comment' to skip directly to it.



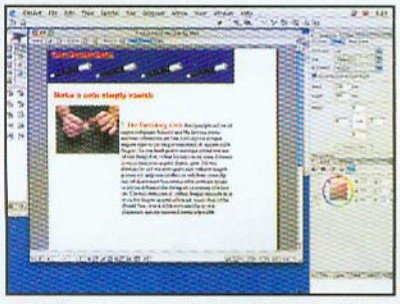
3 *GoLive* fills in the rest of the basic tag, adds a corresponding closing tag, and puts the flashing text cursor sitting between them. Now just type in a comment as you would normally.

Part 11: Creating printer-friendly PDFs

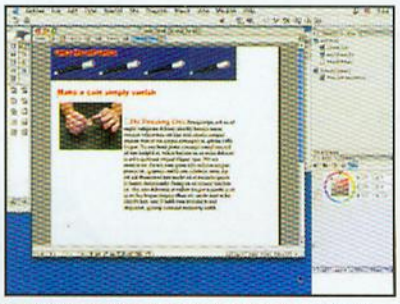
Create a PDF that has been optimised for page size, orientation and visual performance in Adobe *Reader*...

PDFs for approval

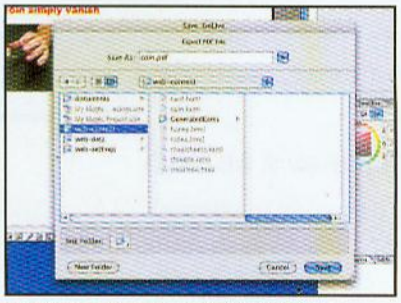
The PDF Preview for Web pages is not just there for completeness or even merely for generating print-friendly PDFs. You can use it for producing snapshots of your work in progress, which can then be distributed to customers and colleagues for checking and approval. PDFs are more convenient than a collection of loose HTML and image files for emailing, and you can use *Acrobat Professional* afterwards to gather people's comments.



1 With any Web page open, click on the PDF Preview tab at the top of the document window. In the Inspector palette, click on the Page tab and make sure Paper Size is set to A4 and the Unit and Orientation settings are appropriate.



2 Open the View palette (usually grouped with the Inspector palette), and add a tick next to Smooth Text and Smooth Line Art. This will enhance the appearance of text and vector graphics when the PDF is viewed on screen using Adobe *Reader*.



3 Click on the Export As Adobe PDF button at the top left of the Main Toolbar. When prompted, you can save the PDF into your Version Cue project folders. But if the PDF is for external distribution, save it locally to your hard disk instead.

Part 12: Editing links in PDFs

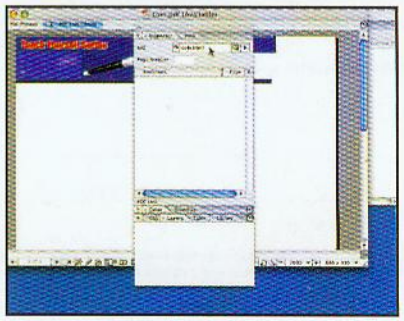
Use *GoLive* to add and edit existing links and bookmarks within PDFs without re-exporting the document...

PDF export settings

When preparing a page for exporting as a PDF, you can save time changing the settings in the Inspector palette by defining them as global defaults. Do this by opening the program Preferences under the GoLive menu (Mac) or Edit menu (Windows) and clicking on Adobe PDF from the list in the left-hand pane of the Preference dialog window. Here, you can determine defaults for page size, orientation, smoothing and so on for all PDFs which *GoLive* generates.

1 Let's assume you've just generated your PDF before realising that you forgot to add a hyperlink to the 'Teach Yourself' logo. Open the PDF afresh from the File menu and click on the PDF Link Editing tab at the top of the document window.

2 Click on the New Link tool in the Main Toolbar, then drag over the 'Teach Yourself' logo as shown. In the Inspector palette, enter a URL for where you want the link to go (such as the 'Teach Yourself Series' Website home page).



3 You can also edit existing links, such as those you created for the wand rollovers. As a PDF, you may want these to point to online Web pages. Use the Edit Link tool to select the wand slices in turn and enter full URL destinations as necessary. DHP

The users' guide to Creative Suite

Anyone who has worked with computers knows what it means to see a new version of their favourite software released. In some cases, it's just a minor download of a few KB to cover bugs, add filters or provide an extra feature or two; and the version number changes minimally, maybe from 5.4.1 to 5.4.2. On a more notable level, applications can be re-released as new versions, where we jump up to the next number – for example, from *Photoshop 5.5* to *Photoshop 6*. Typically, this heralds changes in the design of the program, the way it's used, and what can be achieved with its new features, tools and so on.

Each time these changes occur in our software, we might experience a whole gamut of emotions: disappointment at just how big that download is; relief at seeing that all-important expected feature included; dismay at the knowledge that we won't be able to afford the update; or joy at finding a whole new set of useful tools.

However, once in a while, a software developer takes a look at its products, thinks very carefully, and comes up with something which takes the digital art and design community by storm. In 2002, Macromedia brought us the *Studio MX* package, grouping its popular design applications (this is currently being re-released as Macromedia *Studio MX 2004*); and now, Adobe returns the serve with Adobe *Creative Suite*.

What's in a name?

So what can a whole new name signify in the application itself? Changing the identity of applications like this seems to suggest we're somehow moving up to the next level of digital design, so it's not surprising we're expecting big things from the new software. In addition, the fact that Adobe's stable of separate applications has been grouped like this is also relevant.

Phil Robertson is one half of creative design agency Combustion Interactive. "I'm very optimistic about the idea that software producers have started to address the fact that people use multiple applications in the creation of their work," says Phil. "I regularly

Martin Evening

MOST USED CS APP: Photoshop
Website **www.martinevening.com**

Martin Evening is a London-based freelance photographer, working mainly for fashion and beauty clients. He studied photography at the local Salisbury College and, during the 1980s, he assisted photographers such as Serge Krouglikoff, Kenneth Bieber, Bill Ling and James Wedge. In 1996, along with fellow digital photographers and retouchers, he set up the UK Digital Imaging Group, so he has been used to working with digital photography since those relatively early days. To find out more about this group, visit **[w]** www.prodig.org

Martin works from his studio in Stoke Newington in London. His clients include Schwarzkopf, Red or Dead, Pierre Balmain and Clipso, and he contributes to publications such as *MacUser, PEI, Amateur Photographer, British Journal of Photography* and *Image*. He is regularly asked to present seminars on *Photoshop* techniques, and has done so in London, Brighton, Manchester, Liverpool, Epsom, Birmingham, Washington DC and Orlando, Florida. He has also been writing *Photoshop* books as early as *Photoshop 5.0 For Photographers*, more recently updated as *Adobe Photoshop 7.0 For Photographers*.

1 This example shows the kind of digital photography and retouching work that Martin Evening was producing before the advent of *CS*.

2 Another shot 'before CS', Martin's main area of expertise is in fashion photography, so he was keen to see what Adobe would come up with in *CS*...

3 ...and once he got his hands on it, this is the kind of work Martin was able to produce. "I use the new Shadow/Highlight correction tool a lot. It's an amazing adjustment tool," he says.

4 Martin has found that it's not just the new features that help him work. "The whole workflow in *Photoshop CS* has been well thought-out. It saves me so much time now."

jump in and out of *Illustrator* and *Photoshop* when trying to form artwork, and anything that eases this process is welcomed."

So do the new *CS* applications really ease your workflow? We spoke to early users of the *Creative Suite* software who were among the first to actually test out the tools.

Even if the new name is simply a marketing strategy, as some cynics suggest, it has been successful in recruiting some new users, such as Peter Bargh, a digital photographer and writer. "The fact that Adobe has dropped the version number and added 'CS', highlights the way the software has been going over the last few years," says Peter. "I do some design work and had, until recently, always used *QuarkXPress*. I tried *InDesign* and found it so easy to pick up that I changed products. *Photoshop CS* will, I'm sure, have the same effect for designers and illustrators who suddenly find they need to edit images."

Martin Evening is a digital photographer and retoucher who has been using *Photoshop* for many years, so he's in a good position to comment on the new changes. "Adobe *Photoshop CS* is all I'm using at the moment," he explains. "*Photoshop CS* answers a lot of my needs as a digital photographer. The Camera Raw plug-in is essential, and the compatibility with the Canon EOS 1Ds played an important role in my purchasing decision. These tools are essential to my, and other photographers', workflows."

All singing, all dancing

At first glance, then, it seems that Adobe is onto a winner. Not only are the applications better suited to working together as a more integrated package of complementary units, but improvements have also been made to each individual tool. So if we're really getting down to the nitty gritty, what are the new features and elements that people will find most useful in their everyday work?

Ray Smith has always used the Adobe products in his illustration work, and notices a few specific improvements. "I mainly use *Illustrator* for constructing patterns (mostly multi-strokes on one path) and text on a path, the latter being a good addition in *Photoshop*."

Peter Bargh has found other additions relating to his style of working. "The Shadow/Highlight feature is one of the best new additions," says Peter. "To me, this has the same impact which the Patch and Heal tools had with version 7.0.

"As a publisher of a consumer Web magazine, we're often sent product shots which are badly lit," continues Peter . "Since most of the products are black cameras or lenses, the shadow area can often be too dark. Shadow/Highlight offers a fast way of making sure the picture is good in seconds rather than having to pull curves around or mess with the limited tonal adjustment of levels."

Phil Robertson was happy to see the return of one good friend. "They put the 3D filter back into *Illustrator*, which I know a lot of people still had running in version 8!" says Phil. "It can be cheesy, but secretly I know a lot more people like this than would admit. Our company logo got a going-over with it for a bit of fun and we've ended up using it on our new business cards."

Some developments have obviously been tailor-made to make specific jobs a lot easier, as Jason Arber of Pixelsurgeon.com found. "The Match Colour function is a godsend for matching scans. Often, I'll have to match the colours of two images of the same subject taken on different scanners, which has previously meant fiddling around for ages with the Histogram and Variations palettes and so on. Now, with the click of a button, I can do it in seconds."

Other industries, such as film and television, will also feel the impact. Foad Afshari, of Hollywood effects house Eden FX, has found developments in the most unexpected of areas. "We love *Photoshop CS* and its support for Cineon," he says. Cineon is a file format "heavily used in the film industry," he explains, "and, prior to *CS*, people had to use programs like *FilmGimp*. Now with *Photoshop CS*, I can work in an application which I've used for years and am comfortable with.

"Another major change is non-square pixel support," continues Foad. "This feature has been a long time coming. One of the major TV shows we work on is [Star Trek] *Enterprise*. The show is done at NTSC widescreen. We can now see more accurate representations of our work – what you see in *Photoshop CS* is what you'll see in our compositing and editing packages."

Some people may even find that the new additions are enough to turn them from one application to the Adobe equivalent. Jason Arber says: "With version 2 of *InDesign*, I stopped using *QuarkXPress* and became an instant convert. *InDesign CS* just solidifies its lead over *XPress*, which looks so tired by comparison. Even small things like now being able to set the bleed in the New Document window means Adobe has been listening to what designers actually want."

The need for speed

One of the biggest issues in working with image files is the speed at which you can do it. This partly relates to the computer set-up you're using, of course, but Adobe seems to have proven that a well-considered release such as *CS* can also make a difference.

"As a general comment, speed is one of the main things that has been addressed," says

Peter Bargh

MOST USED CS APPS:
Photoshop and InDesign
Website **www.ePHOTOzine.com**

Peter Bargh is the publisher of [w] www.ePHOTOzine.com, the leading online photography magazine. He also runs Pentax User, a club for Pentax camera owners, and he launched the UK's first digital imaging magazine for photographers, *Digital PhotoFX*. Peter was technical editor of *Practical Photography* magazine and has edited other publications, such as *Buying Cameras, Complete Guide to APS* and *Getting Started in Digital Photography*.

He has written a number of books, including *Teach Yourself Digital Photography*. And he's recently completed the latest version of his popular *Photoshop A to Z* title, updated for *Photoshop CS*.

On top of working in an editorial capacity, Peter has been commissioned for his photographic work by a variety of publications, including Cambridge Press, Marshall Editions, *Amateur Photographer*, EMAP Advantage, *Golf World*, *Jessops Catalogue*, *What Digital Photography* and *Which Camera*.

1 This selection of images shows how Peter Bargh uses the Colour Match function in *Photoshop CS*. To start with, he has a sky (left) which he wants to use behind a building (right)...

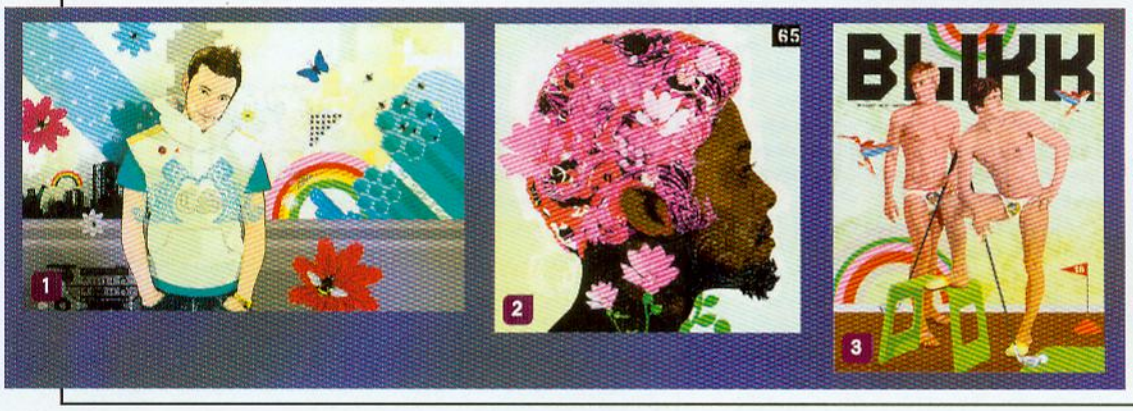
2 Colour Match enables Peter to combine the two so that their ambient light and colour is combined – note the purple/pink tint on the building, simulating the sunset reflecting on it.

3 Peter has found some useful additions in the new version of *Photoshop*. "For my creative photography, I'm regularly using Shadow/Highlight," he explains, as shown on this lighting transformation of a car.

Ray Smith

MOST USED CS APP: Photoshop
Website **www.raysmith.bz**

Ray Smith studied at Kingston University, London, where he earned a BA Hons in Illustration. He has been a practising freelance illustrator for the past four years, currently living in Norway and working with international publishing and advertising clients. These include Channel 4 Television, Nissan Cars, *The Guardian*, *Spin* magazine, the Norwegian Foreign Office, *Time* magazine, the BBC, *Wall Street Journal*, Simon and Schuster, and Macmillan books.



1 Ray Smith uses *Photoshop* and *Illustrator*, so he's happy to see them combining together well in *CS*: "The fact that you get previews of *Illustrator* documents within *Photoshop* is a really useful development – it always puzzled me that this was not a feature in previous editions of *PS*."

2 In this image, we can see how detailed Ray's work gets, but he thinks *Photoshop* could do a bit more to help him: "Personally, I think the ability to make a dashed stroke within *PS* would have been useful," he explains. "It's something I have to dive into *Illustrator* to do and then import."

3 Ray's unique graphic style has attracted commissions from a number of big hitters such as the BBC, *The Guardian*, Nissan Cars, Macmillan books and *Time* magazine.

Jason Arber, keen to point out where this is most relevant. "*Illustrator* was a notorious dog when it came to some actions, but it now cuts through them like a hot knife through butter. In *GoLive*, the updates when working in the split source view are now instantaneous, much faster than *Dreamweaver*."

When you start working with bigger files, using an application which can handle that kind of strain is really relevant, as Foad Afshari knows only too well. "Film is a very interesting medium. File sizes can start off big and only get bigger. For example, a full-aperture 2K Cineon frame starts off at around 12MB. Adding a few layers in *Photoshop* will push that file to a 100MB PSD file quicker than you would think. A welcome addition to *Photoshop CS* is its speed, considering how quickly these PSDs get big." A specific example is apparent when saving GIF and JPEG images using the popular Save For Web function, which has reportedly been working up to three times as fast in some cases.

Workflow aids

The actual processing speed of the application is one thing, but its layout, user interface, versatility and shortcuts will also help the user run projects through faster. While some feel Adobe may not have delivered in all areas, this has been one of the main talking points regarding *CS*, with glowing reports all round.

Martin Evening finds the new release has helped his photography work. "I find that the combination of [various elements] has allowed me to work faster at getting pictures off the camera, to preview big on the display, and build Web photo galleries where clients can easily send me feedback on which shots they like. The whole workflow in *Photoshop CS* has been well thought-out. It saves me so much time now."

In *Photoshop 7*, if you weren't acquainted with a filter, you needed to apply it first to see the effect, but Peter Bargh has discovered a new helping hand. "The Filter Gallery makes it so much easier to check the effect of applying one of the many creative effect filters."

Once again, Foad Afshari's main concern here is with how *CS* deals with files themselves. "The native file format shared by the applications in *CS* is awesome. Being able to load PSDs into *Illustrator* while retaining a wealth of information for editing is great. There is less converting and more work going on."

In many ways, Adobe has made some quite striking moves. "It's interesting to see how Adobe has been experimenting with different palettes and navigation techniques within the applications," says Jason Arber. "The application which has in some ways changed the most is *GoLive CS*. It's got a revolutionary new toolbox that clears the screen clutter in a really intuitive way.

"Some might complain that Adobe's navigation is now at its most varied between applications that it's ever been," continues Jason, "but I see it as Adobe ripping up the rule book and seeing what works."

These workflow adjustments shouldn't be underestimated just because we may have expected more in the way of new features, tools and so on. Adobe has clearly observed how its full range of products is used by professionals and made its best efforts to ensure each tool can be used comprehensively within the *Creative Suite* package as a whole.

Dream on

It's not all good news, though. Like they say, you can please all of the designers some of the time or some of the designers all of the time, but at the end of the day we're a picky bunch. Everyone has an idea of what they were expecting, or at least would like to have seen included in the upgrade. Some would even argue that the re-brand might not be entirely justified. "I do feel like some of these apps aren't really full upgrades," says Phil Robertson. "I'm sure there's been a lot of work put in and I appreciate that, but I did feel a little like I wasn't seeing quite as many new features as I had in the past. The pricing is definitely better, so maybe this is why."

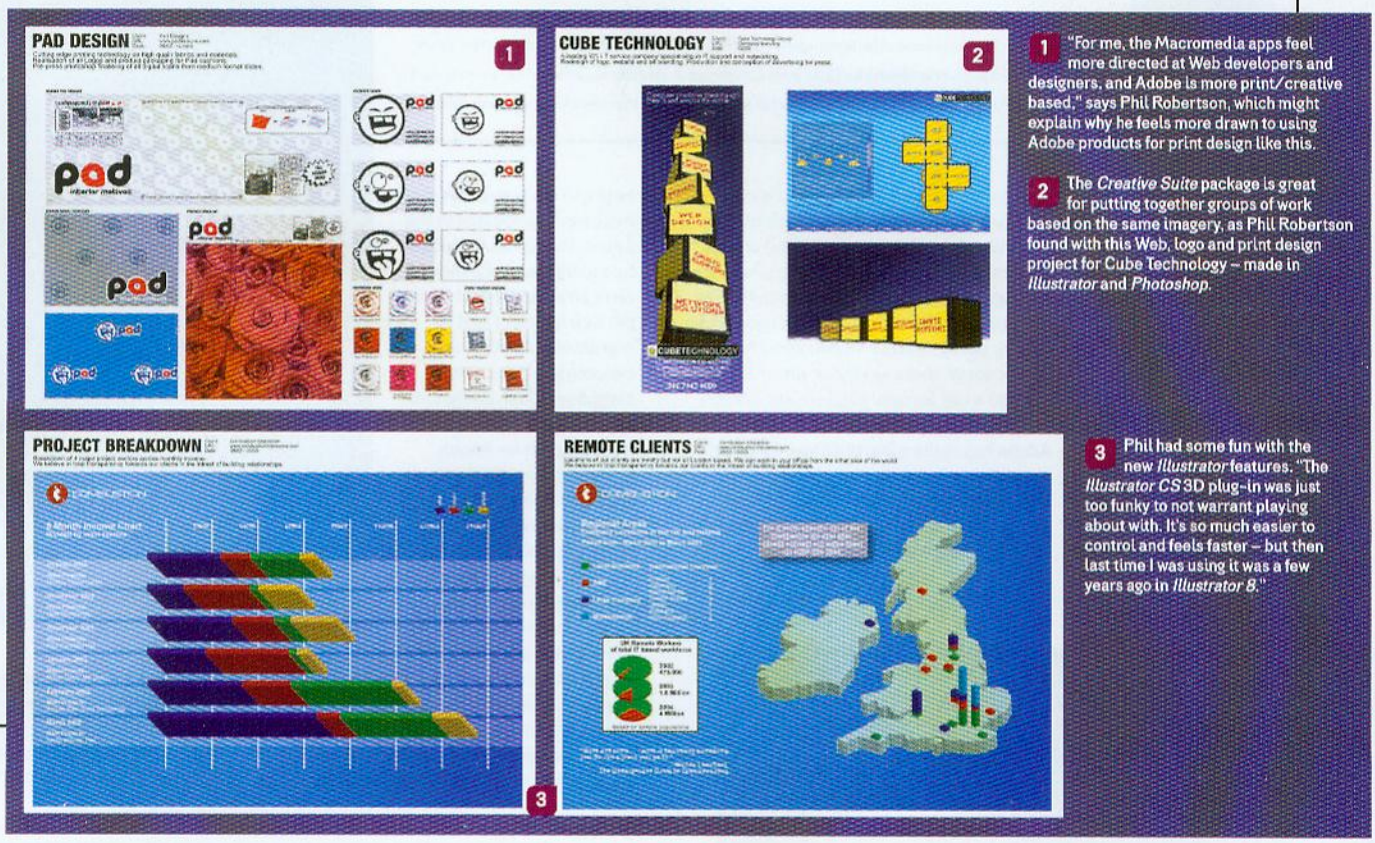
Despite the attention to detail in inter-application versatility, *CS* doesn't always mix well with its rivals. "*Illustrator's Flash*

Phil Robertson

MOST USED CS APPS: Photoshop and Illustrator

Website **www.combustioninteractive.com**

Phil Robertson's path to design wasn't direct. He originally studied music and was thrown out of college at 17, but then received a diploma in Jazz at MIT (also known as the Guitar Institute of Technology in Acton, London, which is twinned with the Massachusetts Institute of Technology). Phil now works as a Web designer – he was employed by various London design agencies such as VCCP, KLP, Publicis, Red Cell Perspectives and Blue Marble, before founding Combustion Interactive with co-designer Glen Keller. He has worked with a wide range of clients, including Nike, BMW, Coca-Cola, Hewlett-Packard, O2, Orange and Smirnoff. This work often makes use of his speciality skills in interface design, game design ([w] www.combustioninteractive.com/superchimp) and digital photography work. Phil also regularly lectures in a variety of subjects at Cavendish College and is working on a book by photographer Anthony Green, in which he's re-touching his work for a forthcoming book and exhibition.



1 "For me, the Macromedia apps feel more directed at Web developers and designers, and Adobe is more print/creative based," says Phil Robertson, which might explain why he feels more drawn to using Adobe products for print design like this.

2 The *Creative Suite* package is great for putting together groups of work based on the same imagery, as Phil Robertson found with this Web, logo and print design project for Cube Technology – made in *Illustrator* and *Photoshop*.

3 Phil had some fun with the new *Illustrator* features. "The *Illustrator CS* 3D plug-in was just too funky to not warrant playing about with. It's so much easier to control and feels faster – but then last time I was using it was a few years ago in *Illustrator 8*."

exporting could see some improvements, especially as Adobe *LiveMotion* isn't setting the world on fire," says Jason Arber. "I tend to use *Illustrator* to build all my graphics and then import them into *Flash* to build the final movies. I'd love to be able to do more in *Illustrator*, perhaps even having a *Flash* preview so you can see how your artwork will change: lines having rounded ends and so on."

Martin Evening was looking forward to a logical development from elements such as Liquify, which we saw in *Photoshop 7*. "I had wanted envelope distortion – you know, a Free Transform with Bezier path control points so you can do more to warp an image or image element. This would have complemented the Liquify tool. Maybe next time." At the end of the day, however much Adobe listens to its audience, we can only cross our fingers and hope.

Looking forward

Now that people are getting used to the idea of the Adobe *CS* package, it will be interesting to see how this affects the design community and particularly the kind of work that will be produced. On a personal level, though, not everyone seems convinced there have been enough changes to make too much of a radical difference. Peter Bargh imagines he will simply be producing "More of the same – just quicker and better. I will use the PhotoMerge feature more often, so I'll probably have many more panoramic photos in my collection."

In some respects, it seems that changes to *Photoshop CS*, at least, are more directly geared towards the digital photographer, as Martin Evening has found. "I now have more reasons to shoot digitally – that's the main thing," he explains. "I have also discovered that the Lens Blur filter is really effective at simulating camera lens blur. It's well worth checking out. You can even simulate depth of field focus effects on a single layer image, which is very cool."

"*Photoshop* and *Illustrator* see a lot of my time and with *CS* that has gone up," says Foad Afshari, so Adobe is obviously doing something right if it's pulling professionals away from rival software. Foad continues: "There are new ways to get things done, and they will push the creative envelope for a lot of people. Since designers will spend less time dealing with little annoyances, they'll have more time to create new work."

In the case of Phil Robertson, Adobe may even be turning its audience on to new ways of approaching whole different media, such as print work. "I think it will lead me down

Foad Afshari

MOST USED CS APPS: Photoshop and Illustrator

Website **www.edenfx.com**

Foad Afshari has worked as a freelance Web and print designer and co-runs his own freelance design studio, Defaultmind. Prior to his current position at Eden FX, Foad was a commercials editor, working on commercial spots, Electronic Press Kits (EPKs) and music videos.

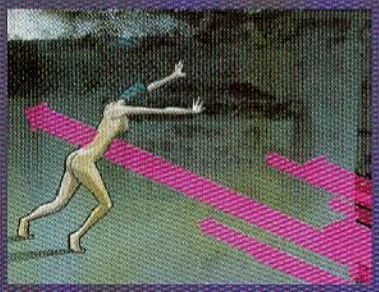
In addition, his main area of speciality is visual effects for film and television – he is currently Head of Design for Hollywood effects company Eden FX, where he has been working for two years. This has involved providing effects for [Star Trek] *Enterprise*, *A Wrinkle In Time* and he recently won an Emmy for *Firefly*. Foad is also working as part of a large team on the new *Hellboy* feature film.

Foad Afshari provides visual effects for [Star Trek] *Enterprise*, examples of which can be seen here. "What you see in *Photoshop* is what you will see in our compositing and editing packages," he explains. (Images courtesy of Eden FX, Copyright Paramount Pictures.)

the print route more," says Phil. "I was never comfortable with *Quark* and I think its workflow was unfamiliar and relied on a lot of printing to see results. *InDesign 2* was a bit buggy after using it for a few months and certainly felt slower. Now that I can jump into it more easily, I'm sure I'll become a fan."

Of course, there are those who might not find a use for every little nuance of the new software, but they appreciate that Adobe has made a startling leap forward in at least one respect. "In a bizarre way, I think the thing that will really affect the design community as a whole is Adobe's new look and feel for the packaging of the applications, including the start-up screens and icons," says Jason Arber. "It's graphically bold and sexy, and says that Adobe is now looking to the future. The old stuff was too tied to the past, like they were afraid to let go. I think the new look and feel is representative of Adobe becoming a 21st century company at last. Designers and creatives will have a fresh respect for Adobe."

So it seems that Adobe is well on the way to providing strong competition for Macromedia's *Studio MX* package, even if there aren't too many mind-blowing features to prove it yet. While many would agree that *Photoshop* has always been their favourite image-editing application or *Illustrator* their number one choice of drawing tool, Adobe still had a reputation for producing applications that didn't always cover every base or interact with each other too well. However, it now seems that *Creative Suite* is the development we've been waiting for, delivering a first class creative design studio straight to your computer. ca-p



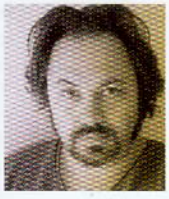
1 One of Jason Arber's early experiments in *Photoshop CS* tested out layer modes, scanning and vectors all in a single document. Elements of it were created using the 16-bit colour space.

2 Jason proves that *Illustrator CS* is a faster application than its previous versions. "*Illustrator* was a notorious dog when it came to some actions, but now cuts through them like a hot knife through butter," he says.

Jason Arber

MOST USED CS APP: They're all useful!

Website **www.pixelsurgeon.com/sites/arbernaut/**



Jason Arber is a graduate of the University of Westminster, where he studied photography, film and video. He worked for a variety of design agencies, finally ending up at the South Bank Centre's design studio, where he stayed for over a year. Jason also set up his own design company, Public Art, which eventually morphed into Pixelsurgeon. He went on to work at Templar Downie and become head of design at Green Cathedral in Cambridge. His personal client list includes Good Looking Records, Sony, Virgin, Parlophone and more.

Jason is currently working as the head of creative media at Carat International, where he plans the global online campaigns for clients such as Adidas and Vodafone. He is perhaps best known within the online design community for co-founding Pixelsurgeon.com, an online arts and design magazine which attracts thousands of visitors every day.

In Future, it'll be InDesign

Why one major magazine publisher is switching from *QuarkXPress* to *InDesign*, and how it's tackling the transition...

Words: Alex Summersby

Future Publishing is not the first company to decide to switch from *QuarkXPress* to Adobe *InDesign*, but with some 350 seats it's one of the largest switchers in the UK.

The Bath-based firm currently publishes 70 magazines in the UK and more than 100 titles worldwide, plus numerous supplements, one-shots and special projects. Its diverse portfolio includes computing titles such as *Official Xbox Magazine*, *Official PlayStation 2 Magazine* and *Microsoft Windows XP: the Official Magazine*, plus other specialist titles such as *Man United Magazine*, *Total Film* and *Cross Stitcher*. It has offices or affiliates in London, Paris, Milan, New York and San Francisco.

A migration on that scale is not something you undertake lightly, and the company thought long and hard before deciding to defect from *XPress*, which has been the basis of its entire production system for well over a decade.

Adobe's aggressive pricing — compared to *Quark*'s punitive upgrade pricing — was certainly a factor: the company will be able to equip every current *QuarkXPress* user with the complete Adobe *Creative Suite* Premium edition for less than the cost of upgrading each to the latest version of *XPress*.

However, cost was far from the only consideration. More decisive was the company's perception that *QuarkXPress* was simply no longer the best tool for the job. As Future Publishing's IT Director, Avi Abadi, puts it, "*XPress* was at a standstill. *Quark*'s R&D was going into other products, such as *Wrapture*, which we just had no use for. Meanwhile, *XPress* was stuck with a single Undo. It simply wasn't good enough, going into the 21st century with a single Undo..."

Superior tools

QuarkXPress 6 has now added multiple Undo, but this still has limitations (some changes, such as repositioning of guides or alterations on master pages, are not undoable) and for many frustrated users it's too little, too late. *InDesign* offers far more powerful tools for designers, says Ian Miller, a Group Art Editor at Future Publishing and now in charge of the company's migration to *InDesign*. Its typographical features are far ahead of *XPress*, he says, its display of colour far truer, and its handling of graphics far superior.

Like many users won over by *InDesign*, Ian can list the program's strengths at the drop of a hat. *InDesign* understands alpha-channel transparency in imported *Photoshop* graphics, even without clipping paths. It also enables you to alter the opacity of native *InDesign* objects. You can precisely scale objects and groups of objects. *InDesign* has a more adjustable pasteboard, and more extensive support for dragging-and-dropping both text and graphics. Imported TIFF and EPS images are displayed at full resolution, rather than as blurry pixellated previews. This last feature is a huge advantage for the magazines in Future Publishing's Games division, for example, which are often heavily reliant on screen images of games or other software. "Imagine the time-saving for designers who need to label or annotate a screenshot," Ian says. "They can actually see precisely what an arrow is pointing to, rather than having to guess." (*QuarkXPress 6* has also added full-resolution preview, but it's reportedly not as good.)

It also helps that *InDesign* offers magnification up to 4,000 per cent (*XPress* is still limited to 'just' 800 per cent). What's more, guides are 'objects' in *InDesign*, which means designers can place them with numerical precision, lock them in place selectively, copy and paste them, place them on specific layers or in libraries, select multiple guides, change their colours, and so on.

Terrific type

Nor are *InDesign*'s strengths limited to design. Typographically, too, it raises the bar. Its support for OpenType and Unicode standards means users have access to a greatly expanded character set, including real fractions, swashes and variant ligatures, plus advanced

Ian Miller, Group Art Editor at Future Publishing and now in charge of the company's migration to *InDesign*.

A screenshot viewed in *InDesign* (left) is much more legible than the low-res preview in *QuarkXPress* (right).

The simplest of designs demonstrates *InDesign*'s superiority *over QuarkXPress 4.11* in font handling, colour fidelity and graphics display.

Following a successful pilot project, *What Guitar?* is now produced in *InDesign* every month.

typographic controls. These include optical kerning and optical margin alignment – which means you can have your punctuation 'hanging' outside the margin of a block of text, something that typographical traditionalists apparently regard as one of the key niceties that DTP has always lacked. Just as importantly, *InDesign* supports Display PostScript, so you can trust what you see on screen and characters don't appear 'chopped'.

When it comes to workflow, Ian Miller is an enthusiastic advocate of an *InDesign* plug-in from third-party developer WoodWing ([w] www.woodwing.com) called Smart Styles. He delights in demonstrating how easy it is to format an entire box full of text: simply import the raw text, click on the desired Style, and *InDesign* can format the box itself, the header, and all the text, with different styling for each paragraph if need be. It will add all the indents, paragraph rules, local text formatting, and so on, in one step. Of course, you have to spend some time setting up your styles to begin with, Ian says, but once that's done it's all available at a keystroke. "*InDesign* can do so much more. Plus there's 999 Undo's, if you want them – though you may as well start again if you do..."

Making the break

On top of all these practical benefits, the company admits that support issues came into the equation. Upgrades to *XPress* have been expensive, too slow in coming, and too often buggy when they did appear – most recently, widely-reported problems with the product activation system in *XPress 6* left many users convinced that Quark really didn't care about them. Quark has been perceived over the years as customer-unfriendly, greedy, unresponsive. True, Quark has delivered many of the new features users had been asking for in *XPress 6*, but there have been a few losses as well. Most notably, existing XTensions won't work in *XPress 6*, so even companies that choose to stick with Quark still face significant potential delay and disruption to their workflow when they upgrade. Many see switching to *InDesign* as no worse a prospect.

According to an article in last month's *Folio* magazine in the US (scrambling its metaphors wildly): "For all Adobe's bells and whistles, it has barely laid a glove on *Quark* in the magazine market. Some newspapers, including *The New York Daily News*, have adopted *InDesign*, but no major North American publisher is committed to using it." It's a very different picture in the UK. Many major publishers have already made the switch, including *The Guardian* newspaper, NatMags, EMAP and IPC.

Migration path

Future Publishing plans a phased transition over 12 months, led by a 'migration team' of five Senior Art Editors headed by Ian Miller. The team will function as a kind of flying squad, each member spending two months with each magazine. In the first month, they'll be helping the magazine team to build new page grids and template documents in *InDesign*, while the magazine is produced in the normal way with *XPress*. Then in the second month, when the magazine goes live with *InDesign*, they'll be working alongside the magazine team to hand-hold, trouble-shoot, and facilitate best practice.

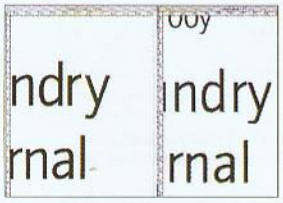
From then on, it will be *InDesign* all the way – no going back to *QuarkXPress*. "We feel that a clean break is better than having a 'security blanket'," says Avi Abadi. If magazines need to access old *QuarkXPress* pages, they can take advantage of *InDesign's* ability to open *XPress* files – not a perfect solution, Ian Miller admits, since opening a *Quark* file in *InDesign* does "muck it up"; but nobody is proposing to re-use *Quark* pages as-is, only retrieve elements to use in new pages. Indeed, Avi Abadi points out that the migration is also an opportunity to rethink, to create more efficient page designs and to implement best practice.

Changes de rigueur

One complicating factor is Future Publishing's international licensing commitments. The company has 135 licences, with 52 'publishing partners' in 31 territories worldwide producing local editions of Future's magazines. Gadget

Doing more with InDesign...

"We took months evaluating *InDesign*," says Ian Miller, "but it took us just seconds to realise it was a superior page-layout tool." Ian points to five distinct areas of strength...



Typography

InDesign manages type optically, which means it automatically adjusts the look of a block of text to prevent distracting 'rivers' of white space. Its handling of kerning at headline sizes is also exemplary – Foundry, for instance, is a notorious font, but *InDesign* takes a much better stab at making it usable than *XPress*.

Graphics

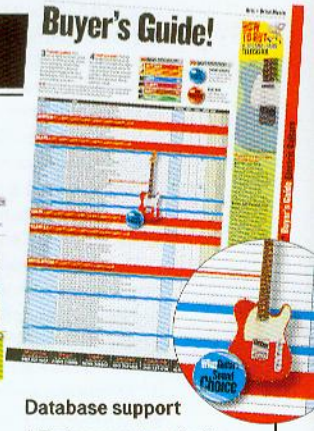
InDesign handles graphics "incredibly well", says Ian, enabling you to view images with the same crispness and detail you would see in *Photoshop*, and its colour fidelity is remarkable. This means a designer can feel far more confident and design for print accuracy. Once again, just compare *InDesign* with *XPress*...

Automation

WoodWing's Smart Styles plug-in, combined with *InDesign's* native implementation of tables, streamlines the layout process. It's easy to apply complex styling at the click of a mouse-button (or, as here, simply by dragging-and-dropping a Smart Style onto a box full of text), which frees the designer to concentrate on the job of design rather than the mechanics of formatting.

Design tools

Ian points to features in *InDesign* such as the built-in drop-shadow capability. You no longer have to take a graphic out to *Photoshop*, adjust all its elements, generate drop shadows, flatten the image and save it out every time it's changed. Instead, *InDesign* can generate the drop shadows in situ, and all the graphic elements remain editable within your layout.



Database support

InDesign can automatically format data on import from a database or Excel spreadsheet, generating detailed tables for buyers' guides, for example. Even more usefully, it can reformat the material intelligently when the source database is updated.

magazine *T3* boasts 17 licences in territories ranging from Russia, Denmark and Hungary to Thailand, Australia, the Philippines and China. *Digital Camera Magazine* is published in 11 international editions, including Sweden, Spain and Brazil. *Computer Arts* is licensed in six territories, including Poland, China and Korea.

In planning the migration to *InDesign*, Future has had to involve licensees, who might usually receive finished *QuarkXPress* documents as the 'raw material' for their local editions.

In the event, these publishing partners have also responded enthusiastically, recognising the same benefits for them as for Future — and indeed new ones. *InDesign's* extensive support for layered graphics and layouts, for example, could greatly simplify such tasks as the translation of text elements in logos, icons and other page furniture. Alternative text could even be 'built into' a design on its own layer, which can be kept hidden until needed.

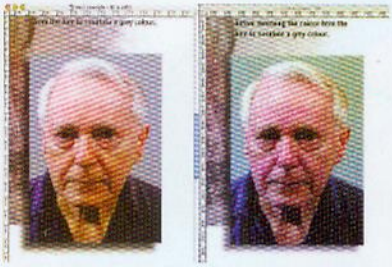
Trial run

Before committing to the switch, Future Publishing undertook a pilot trial with *What Guitar?* magazine, and Ian Miller says, "The mag printed better, looked better... and even sold more copies!" The magazine team were fired with new enthusiasm, Ian reports, and retraining proved to be a lesser issue than expected. One reason is that *InDesign's* keyboard shortcuts and working environment are the same as *Photoshop's*, so designers felt at home after only two days' formal training.

It wasn't all smooth sailing, however. One glaring shortcoming was that *InDesign 2* (the version on trial) had no word count function, and there were apparently bugs in the program's handling of compound vector objects (where multiple objects are merged using commands such as 'Combine', 'Union' and 'Difference'). *What Guitar?* Art Editor Dav Ludford was very pleased with the way the program handles typographic adjustment optically over a whole paragraph at once, eliminating 'rivers' of visually-distracting white space, but sub-editor Tracey Kelly found this could make copyfitting a headache, as any small text change could cause the whole paragraph to reflow.

There were font problems (see box on the right). There were glitches with the preview images generated by Future's third-party OPI system: *InDesign* would output PDFs for print using the low-res proxy images in place in documents, rather than replacing them first with the high-res originals through the OPI system. As a result, the magazine team were forced to work with unwieldy local high-res copies of all graphics until the company's Prepress department found a workaround. (And they did so with the assistance of a permanent direct liaison on Adobe's tech support staff. Can you see Quark tech support doing that?)

Complex illustrations can be created on the page in *InDesign* (left), with drop-shadows generated in place and the graphic elements remaining editable.



InDesign's high-res image display versus *XPress 4's* screen preview.

Doing the job

Of course, switching would be impossible if Future's printers wanted *QuarkXPress* files, but over the last few years the company has moved to wholly PDF based output, where *InDesign* will be right at home. However, Future's Prepress department did find during the pilot that printing to a PostScript file and then Distilling, rather than exporting to PDF direct from *InDesign*, proved more reliable for professional press output.

Despite such niggles, though, *What Guitar?* hit its deadlines, and was even able to implement enhancements made possible by the switch to *InDesign*. Most notably, the magazine's expanded buyers' guide section takes advantage of *InDesign's* powerful support for tables and ability to import formatted information straight from a database. In future, editorial staff will be able to keep the section up-to-date simply by entering revised information into the database — the magazine pages can be updated automatically from this, without laborious and time-consuming reformatting. And, Dav Ludford adds, there are now lovely cut-out guitars on the pages, complete with editable drop-shadows.

That's the clincher for many of the designers in the company who now champion *InDesign*: they can do things with it that they couldn't do with *XPress*. "I can now tell by looking at a page which application it's been laid out in," Ian Miller says. "And I know which one I'd rather work with." CAP

Fonts and files falling over

During Future's *InDesign 2* trials, the company's Prepress department encountered various font problems at file output stage, such as pages failing to print, with error messages blaming font conflicts. Many of these problems turned out to be down to an incompatibility between *InDesign 2* and the 'InDesign Auto-Activation' plug-in in the version of Suitcase being used. Disabling this plug-in, or simply upgrading to Suitcase 10.2.2, solved the problem.

It didn't resolve all font problems, though. Some pages still crashed at print stage, or exhibited glitches with character metrics and custom kerning. That was the clue: such glitches are characteristic of font conflicts, and these were ultimately traced not to *InDesign* but to Mac OS X. Because fonts can be located in five different places under OS X, it's all too easy to end up with several different versions of common fonts on your Mac. *InDesign* always checks these potential font locations in a given order, and uses the first version of Courier, for example, it comes across, even if this is the TrueType or 'dfont' version used by the OS rather than the PostScript version of Courier used on a page.

The solution was to organise fonts very strictly, as Future's Assistant Prepress Manager, Jason Hudson, explains. The Mac OS 9 System Folder should contain only Charcoal and Geneva; all other fonts can be removed. In the OS X folders, remove all fonts from all the different areas where they could be, except the fonts installed as standard in System\Library\Fonts, which should all be kept. The particular font set used on your pages should then be put in its own folder in the appropriate User directory, and managed through Suitcase, making sure that the option to 'Allow Suitcase to override System Fonts' is enabled.

More information

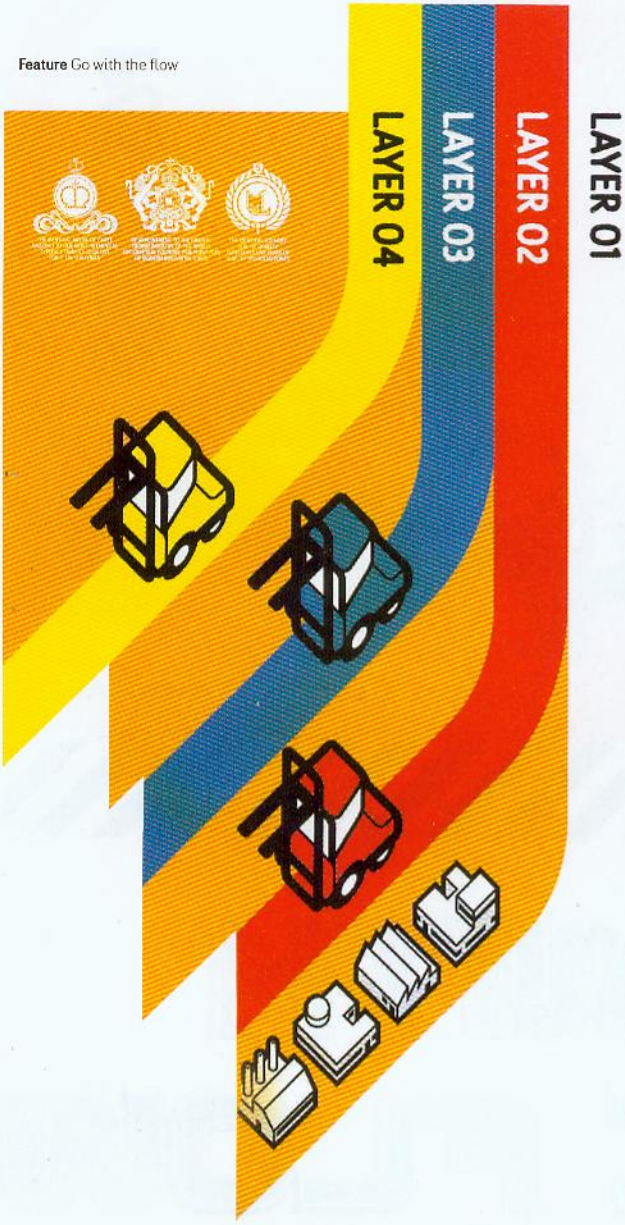
Adobe **[w]** www.adobe.com and Quark **[w]** www.quark.com have extensive information about their respective software. For more direct comparisons, there's a well-informed article by DTP expert David Blattner — author of *Real World QuarkXPress*, *Real World Adobe InDesign* and now *InDesign for QuarkXPress Users* (a progression which must tell you something!) — at **[w]** www.creativepro.com/story/feature/19851.html. There's a less formal but entertaining account of the 'shootout' between *XPress* and *InDesign*, held at this year's Seybold Seminars in San Francisco in September, at **[w]** www.seybold365.com/press/sf2003/show_stories/index.php?s=common&c=shootout_wed. *Folio* magazine has several articles at **[w]** foliomag.com/ar/marketing_adobe_design_vs/. Finally, a site full of incredibly useful advice on *InDesign* for prepress professionals is **[w]** www.nickhodge.com

GO WITH THE FLOW

Workflow and package integration aren't the best words to 'sex up' a new software application, but when it comes to working with your clients, they're all that matter...

Software product updates used to be about spooning on snazzy, sugary features designed to dazzle creative types to buy, buy, buy. This is no longer the case. All these features gradually led to sluggish applications and bloated interfaces, which detracted from what designers really needed: the ability to work quickly and flexibly with their clients.

Graeme Aymer is a freelance technology writer based in East London. He has previously written for *MacFormat*, *Cre@teOnline*, *Internet Advisor* and Ultrashock.com among others. Graeme can be reached at [e] graeme.aymer@virgin.net



Many previous versions of Adobe software packages were guilty of being overloaded with frills, but it appears that the company has learned its lesson, and learned it well. Its new *Creative Suite* – which includes new versions of *Photoshop*, *Illustrator*, *InDesign* and *GoLive* – addresses this need. Subtle and not-so-subtle new features are here to help you work quickly with your clients, saving you time, frustration and the dark desire to burst into their offices like Travis Bickle in *Taxi Driver* and showing them who's the man. With the new *CS*-tagged applications, workflow and integration are top priority.

Layers of layers

Within *Photoshop CS*, one of the most heralded additions is Layer Compositions, or Layer Comps. This feature enables you to save layer settings within a single document. Then, rather than having to remember various combinations of hidden and visible layers in order to show your ideas within a single document, you can use the Layer Comps feature to memorise settings. Essentially, this means you can have several versions of a project saved within a single *Photoshop* document, toggling between them at the click of a button. Stick it on your laptop and tote it along to your client, and work through your ideas with him or her on the spot.

If you're using *Illustrator*, you can take advantage of the not-quite-so-new-but-rather-handy Adobe *Acrobat*. You see, while most of the *Creative Suite* attention is focused on the powerhouse packages like *Photoshop* and *Illustrator*, in terms of squaring work with your client, it's the new, robust integration with Adobe *Acrobat* that is key.

The *Creative Suite* actually includes Adobe *Acrobat 6*, and with good reason. For instance, in *Illustrator*, you can export all your layers to a PDF document in which they'll be preserved. As long as your client has *Adobe Reader* version 6, he or she will easily be able to toggle through the layers. You may or may not have noticed the Layers tab in *Adobe Reader 6* – well, that's why Adobe put it there. Just as you would in *Photoshop* or *Illustrator*, you can make the layers visible or invisible so you and your client can see how different ideas work with one another. You can save your PDFs as optimised for the Web, too, so they won't take an eternity to download. It's so much more convenient than emailing screenshots. If your client has an *Acrobat 6* licence, he or she can even send you annotations about your ideas via email.

Stylish print and Web

Perhaps the only thing besides Friendster that's shaking the design community is the rise of *InDesign*. Has *Quark* hit its Waterloo? You can debate that down the pub, but Adobe has certainly chiselled and toned its maturing page layout package to be fast and smooth in terms of workflow. Take Nested Styles, for instance. With this feature, you can create a style within a style, exerting the minutest control over text-based paragraph elements. In terms of working in conjunction with your client, it makes it possible to make quick but universal changes to *InDesign* documents.

Beyond this is *InDesign's* ability to handle native *Photoshop* and *Illustrator* files. This means that you can import a *Photoshop* or *Illustrator* file, complete with features like transparency and associated layers. If you find you need to edit an image, you can simply Alt-click on the picture (or Option-click, if you're using Windows) and the relevant image-editing application will launch. You make your adjustments and save them. When you return to *InDesign*, the image will automatically update. It simplifies standard tasks like resizing and colour adjustment. Furthermore, because *InDesign* supports transparency within *Photoshop* and *Illustrator* documents, it means you can use it to add feathering and drop shadow effects. Okay, we realise such effects are 'so 1990s', but there are a surprising number of times when a little subtle use of them comes in handy.

Adobe's Web design package, *GoLive*, shares similar functionality. As the limitations of the Web are so tight, Adobe has come up with a special way of referring to this function. It's called Smart Objects, and it's a fancy way of linking your Web graphics to the application in which they were created. Your rather innocuous 5K saved-for-Web JPEG may once have existed as a 12MB *Photoshop* composite, and if something in your Internet-ready graphic looks a tad skew-whiff at the layout stage, it's a pig to set right. If, however, you select a graphic as a Smart Object, much of this pain is removed. You establish a link on your page to a folder designated for Smart Objects. Then, with a

VERSION CUE: YES OR NO?

Adobe *CS* offers Version Cue to collaborative teams to assist their workflow. But it has benefits to individuals, too...

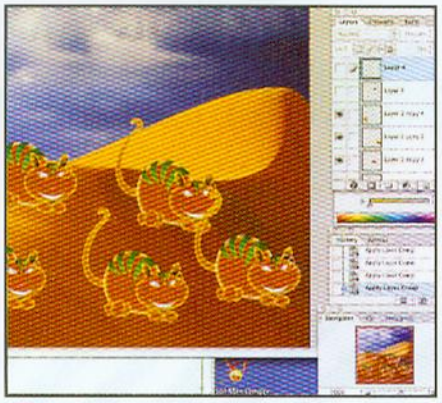
When you're talking Adobe *CS*, you'll hear plenty about Version Cue. There's good reason for this. Version Cue is a functionality shared by the creative applications within the *Creative Suite*, sort of like a big, intelligent bin. It tracks who's working on what project and keeps tabs on what versions were saved when and where. It's designed to eliminate the confusion of having multiple versions of a document, problems of overwriting, and so on. It will certainly help collaborative teams to work in an organised, streamlined fashion.

It's less of an issue if you tread the solitary path, but Version Cue can still be of benefit to those who work alone. Because it tracks changes made to documents over the course of their creation, if you're working on something for a client and three weeks into the project he or she suddenly realises the idea you showed them in the first week and a half is what's really needed, you're not stuffed. You can recall what you did way back then using Version Cue. If you choose to use Version Cue with Adobe *CS*, make sure you provide good, clear comments about your jobs when prompted because this will be invaluable to keeping organised. It'll also help you search for documents if you temporarily lose your grip on what's on your hard drive.

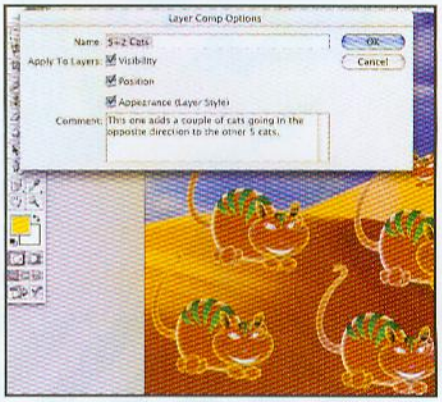
Photoshop Layer Comps

You've been handed a vague brief to combine a sand dune and some cartoon cats, but you're not sure where to go from there. *Photoshop's* new Layer Comps feature – and similar features in the other CS apps – can help you resolve the problem...

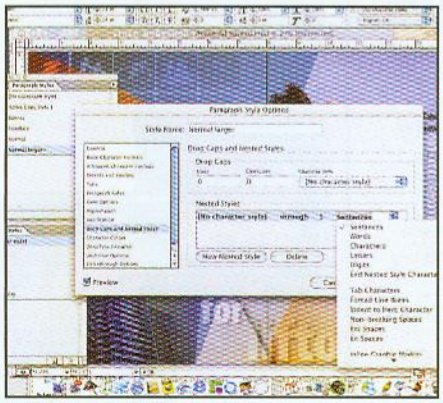
1 You start out with a couple of big cats by duplicating layers. Then you can save this idea as a composition using the Layer Comps tab, located at the top right-hand side of the window. Make sure you save your original blank dune as a Layer Comp too.



2 Another approach to take is to try many smaller cats. Make the original layers invisible, shrink your cats and save the new layers using the Layer Comps tab. All the information, including the fact that the original layers should be made invisible, will be remembered.

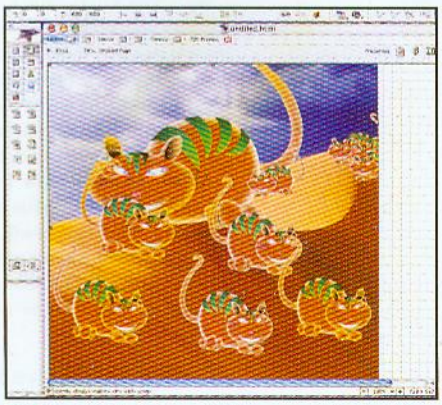


3 Using the simple dialog box, Layer Comps can be instructed as to what parameters should be maintained. Then, when you have your next meeting with your client, you can easily toggle between your two or three ideas, hiding and viewing the appropriate elements at a stroke, saving everyone time and hassle.



4 Other CS apps include similar time-saving features. On long documents, *InDesign's* Nested Styles feature can make it quick and easy to create even the most minute design changes to a document universally. You can apply Nested Styles to individual characters, words or sentences among other elements.

5 When you need to repurpose a document, the 'Package for GoLive' function within *InDesign* preserves your layout elements so that they can be dragged and dropped easily into a *GoLive* document. It's very useful for turning print-based pamphlets and catalogues into Websites quickly.



6 Smart Objects is another timesaver in *GoLive*. The feature enables you to link your Web-ready images to their high-resolution originals. If you make changes to the *Illustrator* or *Photoshop* file, your images in *GoLive* will be updated automatically. Optimisation is provided by *ImageReady CS*.

simple keyboard combination, you drag from the holder on your *GoLive* page to your folder of Smart Objects. You even get a long Indiana Jones whip-like effect to show you the link. This opens up an *ImageReady CS* dialog box – yes it does exist – which enables you to optimise your graphic for the Web and alter any text that may form part of the .PSD file. Thereafter, you can place your newly optimised element on the page. If you subsequently find that you need to make a change, you can open *Photoshop* (or *Illustrator*) as you would in *InDesign* and make your changes. Once the file is saved and you return to *GoLive*, the file will be updated automatically. *GoLive* recognises PDFs and generic Adobe file formats as Smart Objects, too. It's an invaluable time-saver.

InDesign and GoLive synergy

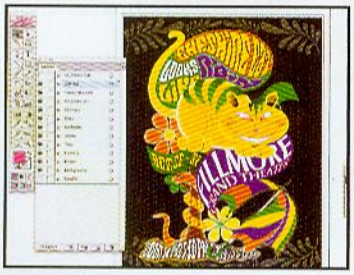
At the risk of sounding like a Gap-T-shirted Californian technology company CEO, there's a certain synergy between *InDesign* and *GoLive*. It makes perfect sense after all: if you've created a catalogue or brochure for a company using *InDesign*, many of the same assets will be useful for your client's Website. To that end, *InDesign* has been given a feature called 'Package for GoLive'. The idea is that once you've finished your *InDesign* project, you can convert all the assets you've used into Web-optimised components ready for use in *GoLive*. Using the feature is as easy as selecting an option from *InDesign's* File menu. You choose yourself a destination folder, kick back, and let *InDesign* get on with the business of converting TIFFs to JPEGs and separating your content from your layout based on XML. This is turned into a tidy little package in *GoLive's* Site Inspector window, upon which you can click to begin editing your site based on your *InDesign* work.

When you open your package that's been saved for *GoLive*, you're presented with a tiny preview window consisting of elements – text and images – which you simply drag and position within your site in progress. It's a great example of the famed create-once-and-use-many principle.

Of course, there are plenty of handy new features in all the new *Creative Suite* packages designed for an old-skool 'Wow!' factor. But if you're at creative loggerheads with your clients, that's not going to be of much help. The workflow enhancements featured in the new *Creative Suite* could be just what you need. CA-P

Illustrator layers and PDFs

Using *Illustrator*, you can export a PDF which preserves all your layers. You can then send this document to your client for approval...



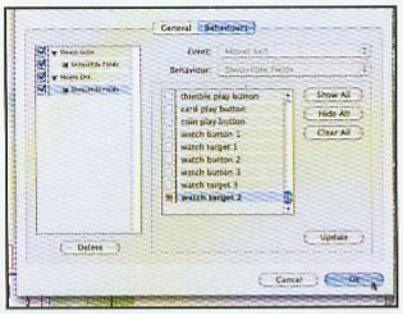
1 You've designed the layout to the client's specifications, but you're unsure about a detail. So you try a couple of different options using *Illustrator* layers to compare between the two...

2 Simply export the whole document as a Web-optimised PDF, which you can send to your client for his or her opinion about the stripes on the cat.

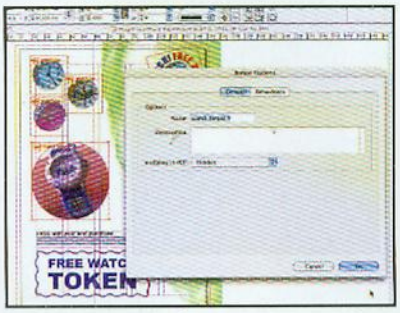
3 Using *Adobe Reader 6*, the client can use the Layers tab to toggle between your ideas and easily respond with comments, or just the go-ahead!

Where to save PDFs

When you export interactive documents in Adobe PDF format from *InDesign*, make sure you export on your local hard disk, external drive or standard network volume. There's no point saving to your Version Cue project, because it won't be accessible to anyone outside your workgroup. Also, *Acrobat Professional* and Adobe *Reader* cannot yet connect to Version Cue. The only time you should save PDFs to a Version Cue project is when you're using PDF as a picture file format for use with another *Creative Suite* app.



10 Rename the pasted button as 'watch target 2'. Switch to the Direct Selection tool, click on the image and use the Place command to replace the image with handwatch2.psd from your Version Cue project. Open the Button Options for 'watch button 2' and link it to 'watch target 2'.



11 Repeat these last few steps, copying 'watch button 2' and pasting the watchface.psd image into it. Copy 'watch target 2' to the clipboard and then Paste In Place as before. Place the handwatch3.psd image into the button. Don't forget to rename the buttons.

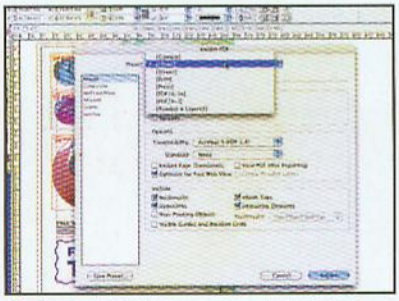
12 Open the Button Options again, this time for the 'watch button 3' you just created. Follow the previous steps yet again to set the Show/Hide Fields behaviours for Mouse Enter and Mouse Exit, linking to 'watch target 3'.

Part 5: Exporting to PDF

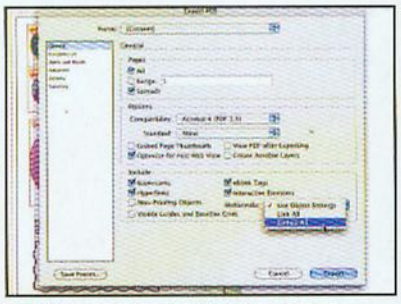
Create an Adobe PDF from your *InDesign* document, complete with all interactive elements embedded, even the movies…

Trial and error

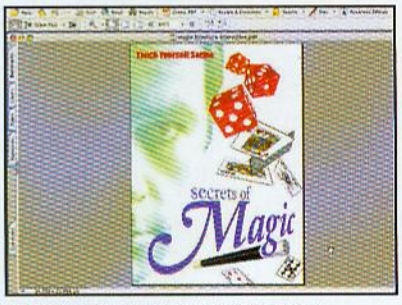
Creating interactive PDFs is a workflow feature which is still in its infancy, much like designing Web pages several years ago. In the same way that old Web design programs couldn't preview the pages without forcing you out to a Web browser, *InDesign* cannot preview the interactive features and embedded multimedia. The only way to test these documents is to export them as PDF and open them within *Acrobat Professional* or Adobe *Reader*.



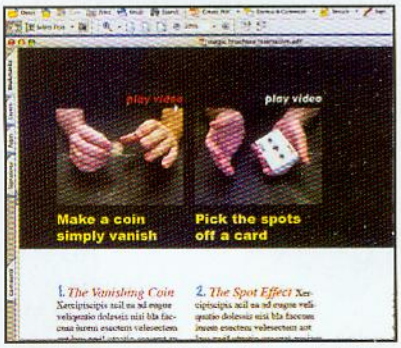
1 Save your *InDesign* document, then choose the Export command from the File menu. Choose Adobe PDF as the export file format and give it a name and location to save to. When the Export PDF dialog window appears, choose [eBook] from the Preset pop-up at the top.



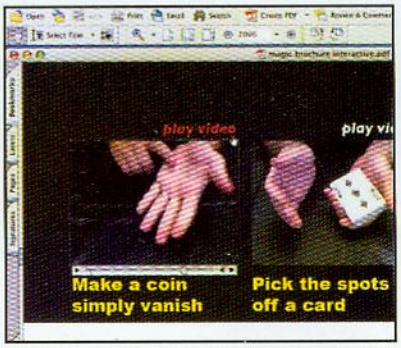
2 We're only choosing the [eBook] setting because it optimises image resolution to suit on-screen viewing. Choose *Acrobat 6* (PDF 1.5) from the Compatibility pop-up, add a tick next to Interactive Elements, and choose Embed All from the Multimedia pop-up.



3 Click Export and wait while the PDF is generated. When the progress bar disappears, launch *Acrobat Professional* or Adobe *Reader* and open the PDF from your hard disk. It should look clean and – if your colour management was set up correctly – colour-correct.



4 Go to page 2, which *InDesign* exported with page 3 as a single spread. Move your mouse cursor so that it hovers over any of the 'play video' buttons. The red-text rollover state should kick in as expected.



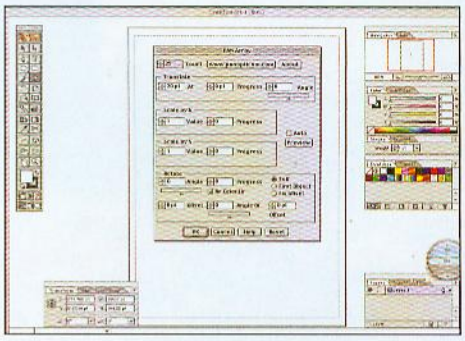
5 Click on the 'play video' button to launch the movie. It should appear embedded within the page, complete with a standard playback controller underneath. Clicking on the movie poster will also launch the movie.

6 Go to the last page and let your mouse cursor hover over the three little watch faces. As the mouse passes over each watch face in turn, the corresponding handwatch image should appear. The remote rollovers have worked! ca•p

ILLUSTRATOR PLUG-INS

ARRAY 1.0

Company **Panopticum** Website **www.panopticum.com** Purpose **Creating arrays** Host **Illustrator** Price **$40**



Think Spirograph and you're part of the way to imagining some of the effects possible with Panopticum's Array. This plug-in has three different functions: Standard Pan Array, Pan Array Path and Pan Array Colour. Each works by applying adjustable parameters to a drawn path.

Standard Pan Array gives you a set of values which affect the repetition count of the original path. The X, Y scale and rotation around each of the new paths are repeated to create spectacular patterns. When it's applied, you can then choose to manipulate the path around itself, the first object or a fixed offset, giving a visual result similar to that produced by a Spirograph.

The next option is Pan Array Path, which gives you more control than the Standard Pan Array option by enabling you to set the array values around a path that you've drawn.

The final option, Pan Array Colour, works by interpolating the colour attributes of the selected top and bottom objects, and then mapping the colours of these across a pre-created path array. This takes the start colour and graduates it through the intervening paths into the final colour.

This plug-in is effective for creating intricate illustrations which can be used to fill background spaces with visual interest, and for producing quite spectacular patterns. After a short play with the settings, it becomes a useful tool for accurately arraying objects for use in a similar way to many 3D applications, but in a 2D field.

The variety of effects you can produce with this plug-in is endless, from creating interesting standalone visuals to producing logos and icons. Panopticum's Array 1.0 is a versatile and extremely useful plug-in.

VERDICT **5/5**

PERSPECTIVE

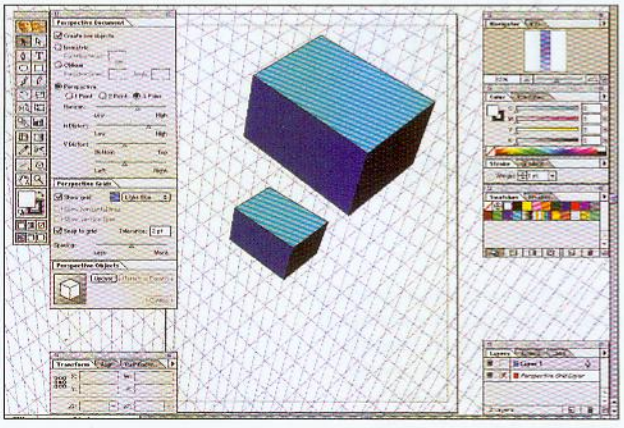
Company **Hot Door** Website **www.hotdoor.com**
Purpose **Perspective drawing tool** Host **Illustrator** Price **$179**

If you need to get things into perspective then Hot Door's plug-in is for you. It has ten drawing tools for creating isometric, oblique and perspective objects quickly. These tools are marked with green dots so you can see the point at which you'll start drawing as soon as you click your mouse.

Illustrator plug-ins can be more complex to set up and use than most *Photoshop* filters, but Hot Door's years of experience mean that once installed, Perspective integrates perfectly with the application. A dialog box then enables you to set up the projection style grids, the type of perspective you want and the vanish point setting. The drawing tools are added to your Tools palette and can be selected in the usual way. The tools within Perspective enable you to draw in dimensions accurately and create illustrations that look right from the angle at which they're viewed. The cube and cylinder drawing tools enable you to draw shapes at the exact size you want and expand them, in a similar way to extruding in a 3D package. This is useful when drawing complex objects.

If you're a *Flash* user then this is perfect for creating backgrounds for animations, and its flexibility with values and grids makes it slightly easier to use than similar products on the market.

VERDICT **4/5**



SILHOUETTE

Company **Free Soft s.a.** Website **www.silhouetteonline.com**
Purpose **Bitmap-to-vector converter** Host **Illustrator** Price **$283**

Silhouette is a useful plug-in which converts black-and-white or colour images into vector artworks through *Illustrator*, and helps to cut down the obvious time it takes to trace an object in the traditional way. Both *Illustrator* and *FreeHand* are able to do a similar job using their standard tools, but the results are vastly different because Silhouette successfully smooths out lines controlled in steps by the user.

The user interface is easy to use and, after a short time, the basic functions are straightforward and the results are outstanding. Simply take a scanned image, import this into *Illustrator*, and use Silhouette's Sharpen and Find function to start the clean-up process, with careful use of the Align and Find features to start to straighten edges and sort out line angles.

If you deal with clients who supply you with photocopied, faxed or scribbled logos and artwork, this is an invaluable tool which will save you hours of drawing time. The huge number of tools and options can get a little confusing, but if you just stick to the ones you need, bitmap-to-vector conversions should be a piece of cake.

VERDICT **5/5**

PHOTOSHOP PLUG-INS

NIK COLOUR EFEX PRO! PHOTO CLASSIC SET

Company **Nik Multimedia** Website **www.nikmultimedia.com**
Purpose **Improving image light and colours** Host **Photoshop** Price **$110**

Nik's Photo Classic Set includes the award-winning Sunshine filter along with 18 other filters which will complement any digital darkroom. Alone, the Sunshine filter is impressive enough and, with a little practice, you can achieve stunning results.

The filter works by applying simulated natural light, which is then cast on to your image, making an otherwise dull low-contrast photograph look like it was taken on a perfectly lit day. Included are eight graduation filters, each of which can be applied to flat skies to add an element of depth and drama. Careful use of these on landscapes and other shots can quickly create a real feeling of atmosphere and give the image the edge it may need. Other filters in the package include Brilliance/Warmth, Sky Light, and two contrast effects. Old Photo enables you to convert your colour images to black-and-white, then add grain and sepia toning.

The filters are easy to use and display the standard preview options. When selected, the specified filter dialog box enables you to adjust values with small sliders. The increments are set perfectly for accurate and smooth adjustments.

VERDICT **4/5**

INTELLIHANCE PRO 4.1

Company **Extensis** Website **www.extensis.com**
Purpose **Improving images from source** Host **Photoshop** Price **$200**

Intellihance is Extensis's solution to straight image enhancement from most digital sources, with preset values for digital cameras, flat-bed and drum scanners among others. This plug-in is quite different from the many other similar products on the market, because once installed, it'll appear within the Filters menu and also in the title bar, with 24 different preset options and a direct link to the Intellihance interface.

The interface is well designed and enables you to view the image split into different sections, with a different preset, such as 'digital camera', applied. The presets are different configurations of the settings on the right of the screen, and these allow you to adjust Descreen, Dust & Scratches, Contrast, Brightness, Saturation, Cast, Sharpness and Despeckle. These values appear in drop-down menus, offering further presets which increase or decrease that particular effect. This system works well, but you're often left feeling that slider adjustment would give you a more accurate result. Where this plug-in excels is that once you've adjusted your image, you can save that setting and use it whenever you need a fine-tuned image.

An excellent and fast way of enhancing your images from the source, be it a camera or scanner. Use the presets to adjust and fine-tune settings for regular use.

VERDICT **4/5**

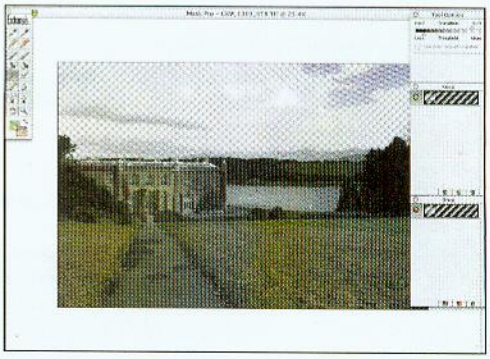
MASK PRO

Company **Extensis** Website **www.extensis.com** Purpose **Masking/cutting out** Host **Photoshop** Price **$200**

If you need to cut out and remove an object from an image, *Mask Pro* is your tool. The usual approach to cutting out within *Photoshop* is to use layer masks or simply create a path around an object and delete it (or the background around it). Although effective, these methods do need skill and experience, not to mention time. However, with Mask Pro you can quickly increase your workflow because its set of tools has been engineered with this one specific use in mind.

Mask Pro works out of the colour channels or layers, in either a channel or mask layer. When selected, the plug-in opens its own interface within *Photoshop*, giving access to that program's tools. What makes Mask Pro so good is its advanced colour matching and the way it's able to handle over-edge transparency and background colour spill. The latest version has enhanced colour decontamination, greatly improving results, especially when backgrounds are removed from images containing fine detail (such as hair) or other objects with transparent edges (such as glass). The Colour Select tools are also much simpler to use than the standard *Photoshop* fare, so results are often superior.

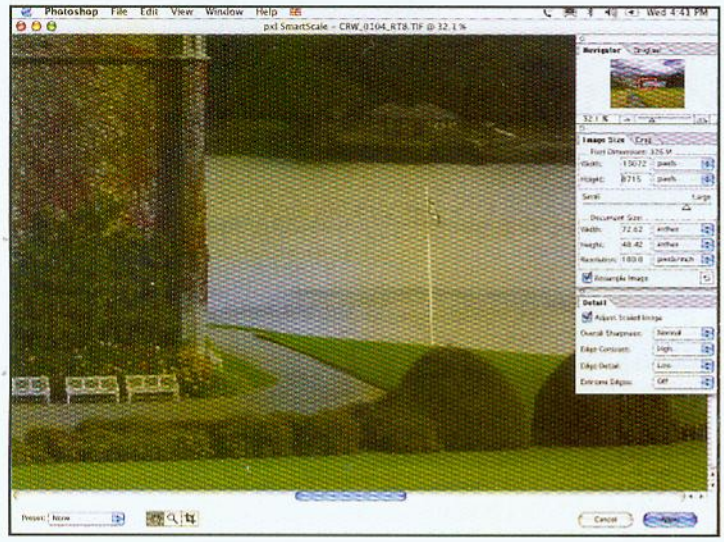
If you find yourself in a position which involves a lot of masking and cutting out, then Mask Pro is the best filter we know for the job, with its extensive tool set speeding up the otherwise slow process of eradicating unwanted elements. Mask Pro will suit all professional designers, collage artists or anyone who needs to extract objects from images.



VERDICT **5/5**

PXL SMARTSCALE

Company **Extensis** Website **www.extensis.com** Purpose **Image scaling** Host **Photoshop** Price **$200**



When flicking through the shots on your digital camera, have you ever thought you've taken an amazing photograph only to get it home and find out that you've left the quality way down and your image is useless for anything other than the Web? If so, pxl SmartScale can help.

This nifty plug-in enables you to scale up your images to what Extensis claims is 1600 per cent. There are now a number of products on the market which offer this type of scaling – the results look slightly painted when viewed up close, but they'll look good enough to your average viewer. pxl SmartScale enables you to fine-tune the effects of scaling – edge detail, contrast and overall sharpness – and view the result in real time, with drop-downs and numeric values to tune your image as perfectly as you can.

You can open image files directly from the disc without opening *Photoshop* – this dramatically reduces processor power when it comes to scaling. The inclusion of cropping tools within the plug-in also enables you to scale the section of the image you want without having to crop before you start adjustments, again speeding up the process. Scaling tools such as SmartScale definitely have their uses and can save you time when it comes to rescaling, but this process is still no substitute for a properly sized image.

If you need to blow an image beyond the confines of its pixel count then pxl SmartScale is worth a look. Its main advantage over other scaling software is that it's extremely easy to use.

VERDICT **4/5**

PEN PALETTE

Company **Nik Multimedia** Website **www.nikmultimedia.com**
Purpose **Advanced use of tools** Host **Photoshop** Price **$100**

If you've purchased a Wacom tablet in the last few months, you may be lucky enough to have had this handy plug-in included in the bundle; if not, then it's well worth a look. You don't necessarily need a tablet to use pen tools, but in addition to the greater accuracy that can be achieved with a pen, this plug-in gives you even more options.

PenPalette is perfect for Wacom users and fine detail creatives who need that extra degree of accuracy when working. The plug-in comes bundled with eight general image-enhancement filters covering most aspects of image improvement. What really makes this product a must-have, though, is the ability to get the degree of accuracy associated with the Wacom tools applied to the use of filters. Within the PenPalette, you're able to select the filter you wish to use then select the brush type and apply this to the image on which you're working. This tool is unsurpassed for image enhancement, enabling you to quickly draw in extra highlights, shadows or effects with outstanding accuracy.

VERDICT **5/5**

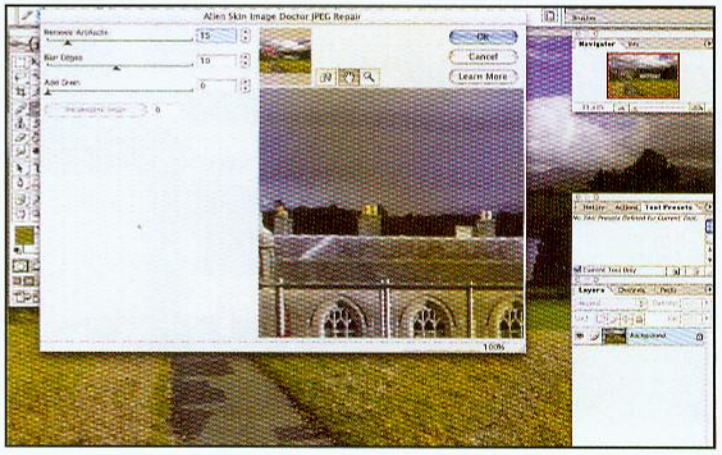


IMAGE DOCTOR

Company **AlienSkin** Web **www.alienskin.com** Purpose **Image enhancement**
Host **Photoshop** Price **$129**

Image Doctor comprises four filters, each giving you control over specific aspects of image correction, so it's great for digital photographs. One of the features is JPEG Repair, a useful utility when cleaning up low-res images that have been e-mailed or taken using low-level settings on a digital camera. The repair filter gives you sliders to adjust the amount of JPEG artifacting that can be removed from the image, with two other adjustments for edge blur and adding grain.

The Scratch Remover enables you to use the colour and texture around a scratch to eliminate the mark. Sliders make cleaning up dust and scratch marks quick and simple, and the results are excellent. On a larger scale is the Smart Fill, which is basically a large-scale scratch remover. This filter enables you to select a blank or damaged area of an image, apply the texture and colour from the surrounding area and stitch it into the existing picture, covering the offending space quickly. Finally, Spot Lifter is a subtle filter which basically works by applying texture from the image to clean up blemishes.

VERDICT **4/5**

MYSTICAL TINT, TONE AND COLOUR

Company **AutoFX** Website **www.autofx.com**
Purpose **Tint, tone and colour adjustment** Host **Photoshop** Price **$179**

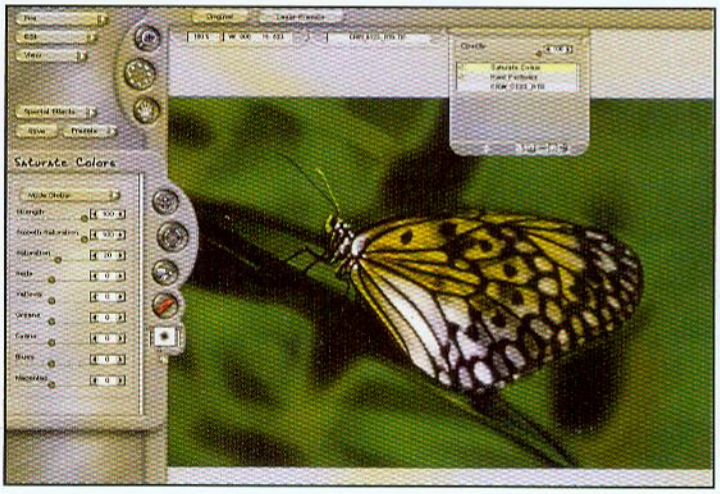
AutoFX is another of the big names in the plug-in world because it creates some of the most interesting plug-ins available. These will run as standalone applications as well as launch through the usual Filters menu in *Photoshop*. This approach has its advantages when you're adjusting large file images, and will save on RAM if you're a little pushed.

The AutoFX plug-ins all share a similar style of interface, which fills the screen so you can focus on the image in hand. The interface consists of the main image area with a range of menu options positioned on the left. A series of drop-down menus enables you to load images and execute other standard functions.

The Special Effects drop-down gives you access to the 38 different filters, which offer a variety of effects to adjust the image's tint, tone or colour. On selecting any of these options, a dialog box appears with a number of extra values, enabling you to adjust the intensity of that effect. Once you're happy with the result, you can then select and apply another effect.

An excellent feature of this suite is that the effects are layered, so you can switch back to any of the filter layers that have been applied and either delete them or re-adjust the settings as needed.

VERDICT **3/5**



MYSTICAL LIGHTING

Company **AutoFX** Website **www.autofx.com** Purpose **Mystical lighting effects**
Host **Photoshop** Price **$179**

Mystical scenes need mystical lighting, and this plug-in provides exactly that. There are 16 different lighting effects which, once selected, can be fully adjusted through a dialog box with easy-to-use sliders and options. As with Mystical Tint, Tone and Colour, the filters are applied to layers within the Mystical Lighting interface so they can be changed or deleted at any point. A nice feature is the ability to save presets for each of the filters, so if you create an effect you think you'll want to use again, you can save it for later. Effects like Rainbow Colours and Fairy Dust can be drawn in a path and when the effect is applied it'll follow this path.

There are some slightly more practical filters for general use: the Surface Light filter, for example, comes with a selection of monotone images which can be applied to look like the light falling through a window. It uses the image to create the filter effect, and a useful feature is that you can add your own images to create custom effects. Another good feature is the Original button – a simple click will hide the effects so you can view the source image quickly.

As a specialised plug-in, this does exactly what you would expect, with lots of scope for customisation. For fantasy artwork it's perfect, enabling you to use the general tools to create amazing lighting effects.

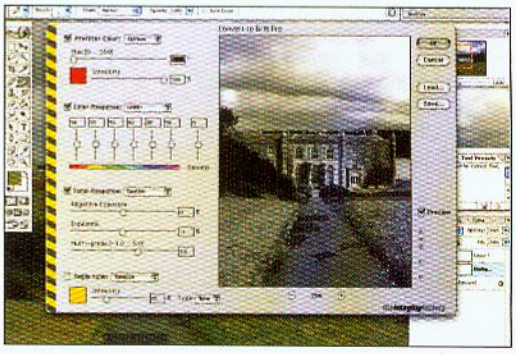
VERDICT **4/5**

CONVERT TO B & W PRO

Company **The Imaging Factory** Web **www.theimagingfactory.com** Purpose **black-and-white converter**
Host **Photoshop** Price **$100**

If you take photographs regularly, you'll sometimes find yourself with arty images that would look great in black-and-white. This is a simple process within *Photoshop*, yet the market is flooded with black-and-white converters. There's a reason for this. In *Photoshop*, the conversion simply removes the colour without altering the tonal range that a good black-and-white image needs. Using a plug-in like Convert To B & W Pro gives you those extra options to replicate actual filters which could have been used when shooting in a traditional format. So by adding orange you can slightly increase the overall contrast, bringing out cloud detail that would otherwise be lost from landscape scenes.

Staying with traditional film photography, you're given a series of film stock options, such as Agfa, Ilford and Kodak, which replicate actual tonal and grain properties. Another nice touch is that you can adjust the exposure and type of multigrade paper as you would in the darkroom. This converter offers you everything you need to reproduce black-and-white photographic printing, and is an essential addition if you want to get really creative with your photos. Sepia toning is also featured if you want to replicate aged photos or simply change the hue of the image. The interface is easy to use, with simple sliders to adjust values.



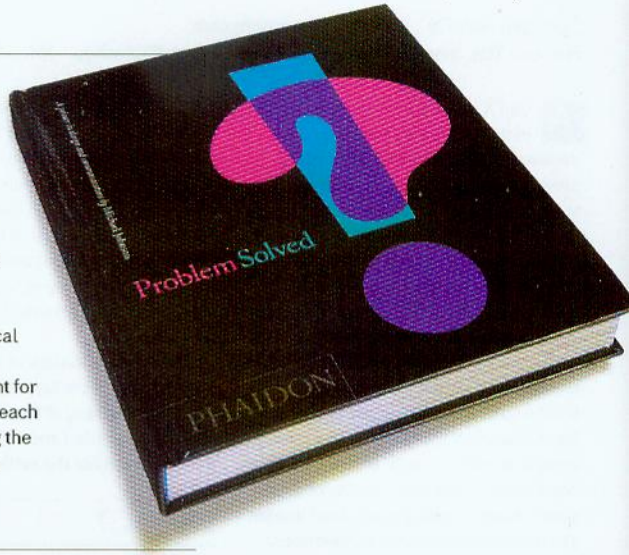
Convert To B & W Pro is the perfect addition to *Photoshop* if you're thinking of creating black-and-white photos. The addition of film stock, exposure and multigrade papers creates an effects tool for any digital darkroom. Note that a little knowledge of traditional photographic techniques is useful if you want to get the most out of this plug-in. CA•P

VERDICT **5/5**

BOOK REVIEWS

PROBLEM SOLVED

Author **Michael Johnson** Publisher **Phaidon**
Web **www.phaidon.com** Price **£29.95** ISBN **0-7148-4174-9**



As a kind of summing up of the advertising industry's creative endeavours to date, *Problem Solved* would be a good, thought-provoking read for anyone. For designers and art directors dealing with problems inherited from their clients on a daily basis, it could be a life-saver.

Michael Johnson, himself a creative director with many years' experience, divides the challenges faced by designers and art directors into 18 distinct problems. He then analyses these with the aid of some 600 separate projects, each giving a solution to a relevant problem.

Problem categories include the likes of 'Astonish Me', 'Groundhog Day', and 'Over-Designed', focussing the reader's attention on a specific aspect of the campaigns under consideration. The author's musings are interspersed with around 1,000 full-colour images, and the overall package has been immaculately produced.

This title brings together some of the most inspired answers to the perennially stubborn problems faced by designers, and creatives more generally, in an increasingly cynical market. *Problem Solved* is excellent for generating ideas, each chapter provoking the question: So what would you do?

VERDICT **4.5**/5

STREET GRAPHICS NEW YORK/ STREET GRAPHICS EGYPT

Author **Barry Dawson** Publisher **Thames & Hudson**
Web **www.thamesandhudson.com** Price **£12.95**
ISBN **0-500-28405-9/28433-4**

Each book in this Thames & Hudson series takes you on a stroll down the main streets and the side roads of one country's visual culture. Taking note of signs, wall paintings, posters and street culture, these books offer either a quick visual reference to the country concerned or a simple source of inspiration.

Since every designer cites as a source of inspiration the proverbial 'walking down the street', these books should offer a perfect technique for dragging your mind away from the streets you actually *do* walk down every day, or at least seeing them differently.

Designed to be books of diverse inspiration, this series could be subtitled 'a graphic designer goes on holiday to... wherever'. Each of the chapters could be extended to a book of its own and that's the source of their inspiration, sparking recollections of cool images you've seen on your own travels.

The thought that Barry must have been paid to travel to these exotic locations and wander around taking pictures is about the only thing which stops these books from getting top marks.

VERDICT **4**/5

INSPIRATION = IDEAS
[A CREATIVITY SOURCEBOOK FOR GRAPHIC DESIGNERS]

Author **Petrula Vrontikis** Publisher **Rockport**
Web **www.rockpub.com** Price **£27.50** ISBN **1-56496-866-9**

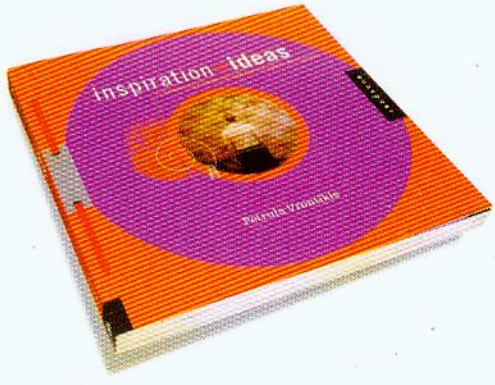
This book is explicitly about inspiration as found and used by a selection of working designers. It provides a valuable insight into the creative process and makes some attempt to apply a formula so that differing inspirations and designers can be more easily compared.

Inspiration = Ideas is a book of two halves. The first section, Vision, contains the thoughts of 20 designers on the source application of their inspiration. This often translates into lists of inspiring things with accompanying photographs. The designers, including the likes of Stefan Sagmeister and James Victore, then go on to talk about works which have made these influences real.

The second half of the book is given over to inspirational images. There's Thai statues, underwater life and interesting architecture aplenty, but ultimately this feels a little like a stock image catalogue.

If you're curious about how successful designers look at the world, or where they look for inspiration, then this will be an interesting read. It's more a book *about* inspiration than a book *of* inspiration. Keeping that in mind makes it a very useful title.

VERDICT **4**/5



THE TYPOGRAPHIC EXPERIMENT: RADICAL INNOVATION IN CONTEMPORARY TYPE DESIGN

Author **Teal Triggs** Publisher **Thames & Hudson**
Web **www.thamesandhudson.com** Price **£24.95**
ISBN **0-500-51143-8**

Typography is at the heart of experimental design, and this title gives a valuable insight into what has pushed that experiment forward and the thoughts of those currently doing the pushing. For designers and typographers alike, this is a valuable, though slightly academic text.

Opening with a consideration of the history of typography since the beginning of the twentieth century to present day, this is not exactly a light read, although it is an interesting one. The position being examined is that typography isn't just about making new fonts – it also plays an important role in the economy of sign, symbol and meaning.

Following this are sections written by some of the finest names in type today: David Carson appears in the first section, The Medium Is The Message; Pablo A Medina contributes to Mapping Meaning; and Stuart Bailey stars in chapter 4, Visual Poetry.

Since the subject under consideration is experimental type, something which is changing all the time, the definitions are lively and the discussions intelligent. Anyone dealing with typography, layout and communications will benefit immensely from studying this book.

VERDICT **3.5**/5

THE ART OF 3D COMPUTER ANIMATION AND EFFECTS

Author **Isaac V. Kerlow** Publisher **Wiley**
Web **www.wiley.com** Price **£41.95** ISBN **0-471-43036-6**

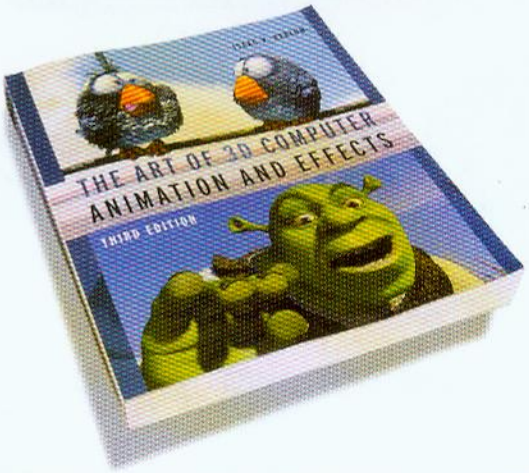
Now in its third edition, Isaac Kerlow's *The Art of 3D Computer Animation* deserves to be read by everyone working with motion graphics, visual effects and the graphic arts more generally. Illustrated with reference to some of the biggest and best animation yet produced, this is the book to turn to if you're working in 3D.

The text is as authoritative as you'd expect while never becoming overly technical. Glossy full-colour illustrations are interspersed with line drawings designed to draw out the theory behind the huge production budgets.

The book opens by putting visual effects in context, placing them within a general model for digital production. Practical techniques come next: modelling, rendering and animation. The final chapters consider advanced techniques, visual effects and compositing. For a relatively small book, there's a startling amount of information here.

There aren't any real tutorials, though. Instead, this is a book to keep handy and dip into any time you're looking for inspiration. Well-organised, well-illustrated and well-written, this will provide professionals and novices alike with an insight into what it takes to make world class animation.

VERDICT **4.5**/5

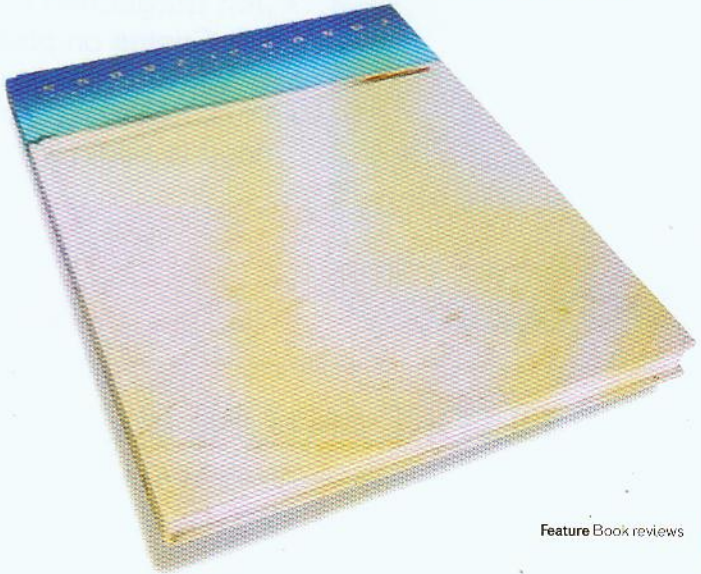


COAST TO COAST – CONTEMPORARY AMERICAN GRAPHIC DESIGN

Editors **Klaten, Hellige, Ehmann, Meyer, Coupland**
Publisher **Die Gestalten Verlag** Web **www.die-gestalten.de**
Price **£34.99** ISBN **3-931126-90-0**

Another fine book from renowned German publisher Die Gestalten. This takes us on a tour of all that's good in contemporary American graphic design and illustration. Essentially a picture book, there's so much great work on display that it's hard not to be impressed and enthused in equal measure.

While not strictly a book about inspiration, *Coast To Coast* is inspirational because it shows that graphic design can still be original and good enough to make you go straight to the Web looking for more of the same. Work from the likes of Jeremy Hollister, Feric and Prate gets the creative juices flowing nicely.

There are very few wise words on the origins of creativity or advice on where to look for inspiration, just a few pages here and there with a handful of short answers to questions like 'What is your message to the world?' and 'What is your favourite tool?' Recommended reading for anyone involved in graphics or illustration.

VERDICT **5**/5